

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED : IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 55.—No. 24.

SATURDAY, JUNE 16, 1877.

PRICE 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE, HAYMARKET.

Extra Night.—Notice: On this occasion the Doors will be open at Half-past Seven, and the Opera to commence at Eight o'clock precisely.

THIS EVENING (SATURDAY), 15th June, will be performed
VERDI's Opera, "RIGOLETTO." The new scenery by Messrs Fox. Il Duca, Signor Talbo (his second appearance); Rigoletto, Signor Galassi; Sparafucile, Signor Brocolini; Monterone, M. Gonnet; Marullo, Signor Zoboli; Borsa, Signor Rinaldini; Ceprano, Signor Fellari; Usciere, Signor Grazzi; La Contessa, Mille Filomena; Maddalena, Mdme Trebelli; Giovanna, Mdme Robiati; and Gilda, Mdle Alwina Valleria. To conclude with the new ballet divertissement, invented and arranged by Mdme Katti Lanner, entitled "LES NYMPHES DE LA FORET." Mdles Marie Muller (National Training School for Dancing), Luna, Anna, Sophie, and Mdme Katti Lanner; supported by the Corps de Ballet and the pupils of the National Dancing Training School.

Next Week.—Extra Night.—Second time of "Otello."

On MONDAY next, 18th June, ROSSINI's Opera, "OTELLO." Desdemona, Mdme Christine Nilsson; Iago, M. Faure; Emilio, Signor Feli; Rodrigo, Signor Carrion; Doge, Signor Brocolini; Emilia, Mdme Robiati; and Otello, Signor Tamburik (his second appearance at Her Majesty's Theatre). After which, the new Ballet Divertissement, "LES NYMPHES DE LA FORET."

First time this Season of "Les Huguenots."

On TUESDAY next, 19th June, MEYERBEER's Grand Opera, "LES HUGUENOTS." The scenery by Mr W. Brew and Mr Henry Emden. Raoul di Sangio, Herr Wachtel (his second appearance at Her Majesty's Theatre); Il Conte di Nevers, Signor del Puente; Il Conte di San Bris, Signor Rota; De Coasé, Signor Grazzi; Tavannes, Signor Rinaldini; Maurevert, Signor Zoboli; Dr Retz, M. Gonnet; Merv, Signor Pellar; Marcello, Herr Rokitsky; Margherita di Valois, Mdme Alwina Valleria; Urbano, Mdme Trebelli; Dame d'Onore, Mdme Robiati; and Valentine, Mdme Caroline Salla (her first appearance in that character).

Special Notice.

On WEDNESDAY next, 20th June, commencing at Half-past Two o'clock precisely (doors opening half an hour previously), Grand Morning Performance of "FAUST." Faust, Signor Fancelli; Mephistopheles, M. Faure; Valentine, Signor del Puente; Wagner, Signor Franceschi; Siebel, Mdme Trebelli; Martha, Mdme Lablache; and Margherita, Mdme Christine Nilsson. (Refer above.)

Extra Night.

On THURSDAY next, 21st June, FLOTOW's Opera, "MARTHA."

Extra Night.

On FRIDAY next, 22nd June, "OTELLO."

Debut of Mdle Ethelka Gerster.

On SATURDAY, 23rd June, BELLINI's Opera, "LA SONNAMBULA." Amina, by Mdle Ethelka Gerster (her first appearance in England.)

Director of the Music and Conductor—SIR MICHAEL COSTA.

The doors will open at Eight; the Opera will commence at Half-past Eight o'clock.

Stalls, 25s.; Dress Circle, 15s.; Amphitheatre Stalls (first two rows), 10s. 6d. Other Rows, 7s. 6d.; Gallery Stalls, 5s.; Library, 2s. 6d.

Places may be obtained of Mr Bailey, at the Box-Office of Her Majesty's Theatre, under the portico of the Opera-house, Haymarket, which is open daily from Ten till Five.

MUSICAL ASSOCIATION, 27, HARLEY STREET, W.

THIRD SESSION, 1876-7. The EIGHTH and LAST MONTHLY MEETING, on MONDAY, 2nd July. At Five o'clock precisely, R. H. M. BOSSANQUET, Esq., M.A., F.R.A.S., F.C.S., of St John's Coll., Oxon., will read a Paper "On some Points in the Harmony of Perfect Consonances," illustrated by the Enharmonic Harmonium. H. BASSETT, Esq., F.C.S., will exhibit his Comedy Trumpet.

CHARLES K. SALAMAN, Hon. Sec.

24, Sutherland Gardens, W.

MR GANZ'S MATINÉE MUSICALE will take place at

DUDLEY HOUSE, Park Lane (by kind permission of the Right Hon. the Earl and Countess of Dudley), on TUESDAY Next, 19th June, at Three o'clock. Artists: Mdme Lemmens-Serrington, Mdles Sophie Loewe, Rosavella, Armin, and Mdme Patey; Messrs Edward Lloyd, William Shakespeare, Herr Boehme, and Mr Scantley. Pianoforte—Mdle Anna Mehlig and Mr Ganz. Violin—Herr Wilhelmi. Violoncello—Signor Pezze. Conductors—M.M. VERA, COWEN, PARKER, and WILHELM GANZ. The Programme will include Brahms' celebrated "Liebeslieder" Valse and Balfe's M.S. Trio for piano, violin, and violoncello. Reserved Seats, One Guinea. Tickets, Half-a-Guinea, at Chappell's; Mitchell's; Austin's; and of Mr GANZ, 126, Harley Street, W.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), 16th June, will be performed
WAGNER's Opera, "IL VASCELLO FANTASMA" ("FLYING
DUTCHMAN.") Senta, Mdle Albani.

Next Week there will be Five Performances.

On MONDAY next, 18th June, "UN BALLO IN MASCHERA."

On TUESDAY next, 19th June (for the second time), "IL VASCELLO FANTASMA" ("FLYING DUTCHMAN.")

On WEDNESDAY next, 20th June, no performance.

On THURSDAY next, 21st June (in lieu of the Subscription for Saturday, 28th July), "IL TROVATORE." Mdme Adelina Patti.

Visit of General Grant.

On FRIDAY next, 22nd June, a special performance will be given in honour of the Visit of General Grant to the Opera.

On SATURDAY next, 23rd June, "AIDA." Aida, Mdme Adelina Patti.

The Opera commences at Half-past Eight.

The Box Office under the portico of the theatre is open from Ten till Five.

Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

C R Y S T A L P A L A C E

GREAT HANDEL FESTIVAL.

FRIDAY, June 22	... ...	GRAND FULL REHEARSAL.
MONDAY, June 25	... ...	MESSIAH.
WEDNESDAY, June 27	... ...	SELECTION.
FRIDAY, June 29	... ...	ISRAEL IN EGYPT.

Principal Vocalists:

Mdme ADELINA PATTI

and

Mdle ALBANI.

Mdme LEMMENS-SERRINGTON

and

Mdme EDITH WINNE.

Mdme SUETER.

Mdme PATEY.

Mr VERNON RIGBY.

Mr EDWARD LLOYD.

Mr CUMMINGS.

Signor FOLL.

Herr HENSCHEL.

Mr SANTLEY.

Solo Organ—Mr W. T. Best. Organist—Mr Willing.

Conductor—Sir MICHAEL COSTA.

Prices of Sets (including admission): Central Area, Three Guineas and Two and a Half Guineas; Galleries, Two and a Half Guineas and Two Guineas.

Tickets for the Rehearsal Day: Stalls (inclusive of admission), 7s. 6d. and 5s.

Admission Tickets, Half-a-Crown.

Single Stall Tickets may be had, 2s., 2s., and 1s.

R O Y A L A C A D E M Y O F M U S I C.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of

Her Most Gracious Majesty the QUEEN and the Royal Family.

President—The Right Hon. The Earl of DUDLEY.

Principal—Professor MACFARREN, Mus. Doc., Cantab.

The next STUDENTS' ORCHESTRAL CONCERT, open to Subscribers, Members, and Associates, will take place at ST JAMES'S HALL, on WEDNESDAY Evening, the 20th inst., instead of the 27th, at Eight o'clock. There will be a complete band and chorus, formed by the professors and the late and present students, and the choir of the Royal Academy of Music. Conductor—Mr WALTER MACFARREN. The programme will include: Overtures to *The Thieving Magpie* (Balfe), and *Ruy Blas* (Mendelssohn); Concertos by Beethoven, Weber, Sterndale Bennett, and J. Thomas; finale to *Loreley* (Mendelssohn), and *Magnificat* and *Nunc Dimittis* (MS.) for solo, chorus, and orchestra, by Oliveria Prescott and Eaton Fanning (students). Tickets already issued for the 27th will be available on the 20th. Admission, One Shilling. Tickets, at 2s. 6d. and 5s., to be obtained at the Institution, and at St James's Hall.

By order,

Royal Academy of Music, Tenterden Street,
Hanover Square, London,

JOHN GILL, Secretary.

[June 16, 1877.]

MR SIMS REEVES' BENEFIT CONCERT,
ROYAL ALBERT HALL,
WEDNESDAY, JULY 4th, at Eight o'clock.

Vocalists.

Mdme CHRISTINE NILSSON, Mdme TREBELLINI, Miss ANNA WILLIAMS, Mdme ANTOINETTE STIRLING, and Miss HELEN DALTON.
 Mr SIMS REEVES, Mr EDWARD LLOYD, Sig. FOLI, and Mr SANTLEY.

Solo Violin—Herr WILHELMJ.

The London Vocal Union (under the direction of Mr Fred Walker).

Conductor—Mr SYDNEY NAYLOR.

Boxes: Grand Tier (ten seats in each), Four Guineas; Loggia (eight seats in each), Three Guineas; Second Tier (five seats in each), Two Guineas; Amphitheatre Stalls, 10s. 6d.; Arena, 7s. 6d.; Balcony (numbered), 5s.; Balcony (unnumbered), 2s. 6d.; and 5,000 admissions, One Shilling. Tickets now ready at Royal Albert Hall; Austin's Office, St James's Hall; and usual Agents.

MR JOHN THOMAS (Harpist to Her Majesty the Queen) begs to announce that his GRAND HARP CONCERT will take place at St JAMES'S HALL, on THURSDAY Morning, June 21, at Three o'clock. Harp Solo, Songs, with Harp accompaniment, Duets for two harps, and several Compositions by a BAND OF TWELVE HARPS. Vocalists: Madames Edith Wynne, Osgood, Enriquez, and Antoinette Sterling; Mdlle Henriette Belli and Robertson; Messrs William Shakespeare, Federici, and Lewis Thomas. Harp—Messrs John Thomas and T. H. Wright. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d.; to be had of Stanley Lucas, Weber & Co., 84, New Bond Street; the principal Musicians and Libraire; at Austin's Ticket Office, St James's Hall; and of Mr JOHN THOMAS, 33, Welbeck Street, W.

MDLLE VICTORIA BUNSEN has the honour to announce that her ANNUAL GRAND MORNING CONCERT will take place at 137, HARLEY STREET, Cavendish Square, W. (by kind permission of Capt. and Mrs COSTER), on MONDAY, 18th June, to commence at Three o'clock. Vocalists—Mdme Rose-Perkins, Mrs Harley Hughes (amateur), Mdlle Victoria Bunsen, Mdlle Trentanove, Signore Louise Gage; Signor Bettini, Mr Drummond, Mr Trelawny Cobham, Signor Vergara, and Signor Monari Roca. Instrumentalists: Pianoforte—Mr Kuhe and Mdlle Felicia Bunsen; Violin—Mdlle Castellan; Harp—Herr Oberthür. Between the parts Miss Cowen will give a short Recitation. Conductors—Mr LINDSAY SLOPER, Le Marquise D'HAVET ZUCCARDI, Signor MAZZONI, Mr GANZ, and Mr COHEN. Tickets, One Guinea each; Family Tickets (to admit three), Two Guineas. To be obtained of Mdlle VICTORIA BUNSEN, 4, Mortimer Street, Cavendish Square, W.

MR WILBYE COOPER begs to announce the LAST of the THREE CONCERTS, at LANGHAM HALL, SATURDAY Afternoon, 7th July, at Three o'clock, under the immediate patronage of the Right Hon. Lord and Lady John Manners, Sir R. W. Carden, Sir Albert and Lady Dowd, the Hon. G. C. Talbot, Captain Hutton, Captain Heathorn, R.A., Captain J. C. A. Lewis, Edward Buller, Esq., Dr Llewellyn Thomas; Mrs Blakewell, &c. Artists—Misses Marian Lynton, Janet Clayton, Gertrude Luwes, Sieidle, Ellen Horne, Edith Wren, Van Senden, Palmer, Madeline Cronin, and Mdmes Barri and Tonnelier; Messrs Uri, Arthur Hooper, Dudley Thomas, Thurley Beale, Henry Pope, Stanley Smith, Gerard Henry, Michael Watson, Zerbini, Herr Oberthür, F. H. Cozens, Barri, Vaschetti, and Richard Blagrove. Tickets, 5s. and 3s.; at 19, Great Portland Street; and Londale's, 26, Old Bond Street.

SIGNOR GUSTAVE GARCIA'S FOURTH GRAND ANNUAL CONCERT, ST JAMES'S HALL, TUESDAY Evening, June 19. To commence at Eight o'clock precisely. Carriages at 10.30. Madames Garcia, Friedlander, Redeker, Lisa Walton (pupil of Signor G. Garcia), Friberg (from Sweden, her first appearance in England); Signor Foli, Mr Charles E. Tinney, Signor Federici, and Signor G. Garcia. Instrumentalists: Violin—M. Paul Viardot; Pianist—M. Joseph Wieniawski. "The Legend of Melusine" (by Hoffmann) will be executed by some of the above artists, and a choir of 300 voices (conductor—Signor G. Garcia). Conductors—Sir JULIUS BENEDICT and Herr W. GANZ, Messrs MARLIS and W. THOMAS. Mr Theo. Jones will accompany the Solos in Melusine, and Mr A. Gittens will conduct the two Part-songs. A Grand Piano by Messrs Broadwood will be used on this occasion. Sofa Stalls, 10s. 6d.; Reserved Seats (numbered), 5s.; Balcony, 3s.; Area or Gallery, One Shilling. Tickets to be obtained of the principal Music sellers in Bond Street; of Mr Austin, St James's Hall, Piccadilly; and Signor GARCIA, 54, Portobello Road, Maida Hill, W.

"LEGEND OF MELUSINA."

SIGNOR GUSTAVE GARCIA'S CHOIR (250 Voices), Madames GARCIA, LISA WALTON, Messrs FEDERICI and TINNEY will sing "THE LEGEND OF MELUSINA" (by HOFFMANN), first public performance in England, at St James's Hall, June 19.

ST GEORGE'S HALL, JULY 3.

HERR LEHMAYER'S SECOND PIANOFORTE RECITAL will take place on TUESDAY, the 3rd July, on which occasion he will be assisted by his piano pupils, Miss Ada Jeffery, Miss Abud, Miss Van Deynen, Miss Harvey. Vocalists—Mdme Louise Gage, Miss Funelli; Mr Welbye-Wallace, Mr Mayhew, Mr Craig, and distinguished amateurs. All particulars of Herr LEHMAYER, 7, Store Street.

"MY LADY SLEEPS."

MR WELBYE-WALLACE will sing IGNACE GIBSONE'S Serenade, "MY LADY SLEEPS," at Herr Lehmyer's Concert, at St George's Hall, 3rd July.

MR LINDSAY SLOPER'S SECOND MATINEE, at WILLIS'S ROOMS, 19th June. The programme will include, among other works, a selection of the later pieces of Stephen Heller, and some recent compositions of Mr Lindsay Sloper.

GAIETY THEATRE.

SOLE LESSEE AND MANAGER — MR JOHN HOLLINGSHEAD.

PERFORMANCE FOR THE BENEFIT OF MR CHARLES LAMB KENNEY.

A Committee of the following Noblemen and Gentlemen has been formed to organise a Performance for the Benefit of Charles Lamb Kenney, at the Gaiety Theatre,

ON WEDNESDAY, THE 20TH JUNE, 1877.

Committee.

Lord LONDESBOUROUGH, Lord DUNRAVEN, TOM TAYLOR, Esq., DF DORAN, F.S.A., J. W. DAVIDSON, Esq., W. D. DAVIDSON, Esq., EDMUND YATES, Esq., G. GODWIN, Esq., F.R.S., F.S.A., J. L. TOOKE, Esq., LIONEL LAWSON, Esq., THOMAS CHAPPELL, Esq., JOHN BOOSEY, Esq., PALGRAVE SIMPSON, Esq., HENRY NEVILLE, Esq., C. L. GRUNDBY, Esq., SIMS REEVES, Esq., CHARLES SANTLEY, Esq., GEORGE BENTLEY, Esq., HENRY IRVING, Esq., WILLIAM MITCHELL, Esq., GEORGE COLLMAN, Esq., FRED. DAVIDSON, Esq., ARTHUR SKETCHLEY, Esq., J. R. PLANCHE, Esq., E. L. BLANCHARD, Esq., CHARLES DICKENS, Esq., W. H. WILLS, Esq., JOHN HOLLINGSHEAD, Esq., HENRY FRISBY, Esq., F. B. CHATTERTON, Esq., R. CHURCHILL, Esq., G. A., SALL, Esq., H. S. EDWARDE, Esq., CHARLES READ, Esq., D.C.L., BENJAMIN WEBSTER, Esq., JAMES ALBERY, Esq., and F. C. BURNAND, Esq.

The performance will commence at 1.30 o'clock, and will consist of SHERIDAN'S Comedy of the

SCHOOL FOR SCANDAL,

In which Mr SANTLEY will sing the celebrated Song, "Here's to the Lass."

To be followed by DIBBIN'S Operetta of

THE WATERMAN,

In which Mr SIMS REEVES has kindly consented to appear as "Tom Tug."

Between the Comedy and the Operetta

Mr HENRY IRVING will recite "The Dream of Eugene Aram."

The principal characters in the Comedy are as follows:—

Lady Teazle	- - - - -	Miss ELLEN TERRY (first time in London.)
Sir Peter Teazle	- - - - -	Mr C. KELLY (first time in London.)
Charles Surface	- - - - -	Mr HENRY NEVILLE.
Joseph Surface	- - - - -	Mr JOHN CLAYTON.
Mrs Candour	- - - - -	Mr A. STIRLING.
Lady Sneerwell	- - - - -	Mrs ALFRED MELLON.
Sir Harry Bumper	(with a Song)	Mr SANTLEY.

The other characters in the Comedy will be sustained by Mr. LIN HEENE, Mr CLARKE, Mr HENRY KEMBLE, Mr VOLLAIRE, Mr YOUNGE, Mr MARIUS, and Miss MYRA HOLMES; who have kindly, and by permission of their respective Managers, given their services on this occasion.

Places may be booked at the Box Office of the Gaiety Theatre. Stalls, £1.1s.; Dress Circle, 10s.; Upper Boxes, 8s.; Private Boxes, from £5s. to £22s.

Tickets may also be procured of Mr Mitchell, Royal Library, 33, Old Bond Street; Messrs Boosey, Regent Street; Duncan Davison & Co., Regent Street; Chappell & Co., Bond Street; and the Gaiety Theatre.

UNDER ROYAL AND DISTINGUISHED PATRONAGE.

M DME SIDNEY PRATTEN has the honour to announce that her GUITAR RECITAL will take place on THURSDAY, June 21, when she will play Giuliani's Duo Concertante, Op. 84 (flute and guitar); Paganini's Carnival, with Bottesini's Introduction; Selections from the celebrated writers for the guitar; Legnani, Leonard Schatz, and Sor; some of her latest compositions, Treue Liebe, Elfin's Revels, &c., &c. Further particulars at her residence, 22a, Dorset Street, Portman Square, W.

SIGNOR ARDITI has the honour to announce that his CONCERT will take place at DUDLEY HOUSE, Park Lane (by kind permission of the Rt. Hon. the Earl of Dudley), on THURSDAY Afternoon, June 21. Further particulars will be duly announced.

"THE PAGE'S SONG."

M DLLE IDA CORANI will sing ARDITI's admired composition, "THE PAGE'S SONG," at the Composer's Concert, Dudley House, 21st June.

"RITA."

MR WELBYE-WALLACE will sing Signor TITO MATTER'S last most successful Serenade, "RITA," at St George's Hall, 3rd July, in lieu of, as previously announced, 14th June.

"BALFE'S TRIO."

MR W. GANZ, HERR WILHELMJ, and SIGNOR PEZZE will play BALFE'S Trio (originally produced at the Saturday Popular Concerts, and played by Mdle Krebs, Herr Joachim, and Signor Piatti), at Herr Ganz's Concert, Dudley House, Tuesday, 19th June.

MISS LILLIE ALBRECHT will play at the Alexandra Palace on Monday afternoon, the 18th inst., CHOPIN'S "GROSSE POLONAISE," and THALBERG'S "MOSE IN EGITTO."

MISS LILLIE ALBRECHT will play, on Friday evening, 22nd June, for the Benefit of the "Argyll Home," at Onslow Hall, Onslow Gardens, THALBERG'S "MOSE IN EGITTO" (by special desire), and several other brilliant pianoforte compositions. Patrons—Her Grace the Duchess of Argyll, Lady Victoria Campbell, Lady Jane Dundas, the Baroness Lionel de Rothschild, and many other distinguished ladies.—38, Oakley Square,

LEEDS CONCERT SEASON.

(From the "Yorkshire Post and Leeds Intelligencer.")

On referring to the preliminary notice in the *Yorkshire Post* of the 7th October, of the musical season then about to commence, and now concluded, we find the notice very brief, containing smaller promise than usual of the winter's musical events, and written in anything but a hopeful tone. There can be no hesitation, therefore, in admitting at once, in justice to the past series of musical entertainments which has helped to lighten the long and dreary winter, that much more was done than foreshadowed, and that the history of these concerts is better than the promise.

The first event was Mr Pyatt's ballad concert. Mr Sims Reeves appeared, singing some favourite ballads in grand style. Signor Foli and others assisted, vocalists and instrumentalists, but most of them were hardly listened to. The audience appeared to think that they could not have too much of Mr Reeves, though we have no doubt that eminent tenor had quite enough of them. To "let bygones be bygones" is a good motto, but if the disgraceful scene witnessed on that night has any effect of stopping the absurd "encore" system, it will have done good as well as harm.

The Leeds Philharmonic Society commenced with the *Creation*—a happy choice. Mrs Osgood sang the principal soprano airs, and was well supported. Mr James Broughton conducted as usual, and Mr Alfred Broughton played the organ. The chorus was very good, and the work, generally speaking, went well. A concert in aid of the funds of All Souls' (Hood Memorial) Church Sunday Schools was given by this society in February, at the Mechanics' Institute, when Mendelssohn's *Christus* and Hummel's "Alma Virgo" were performed, besides other interesting things. The object was good, and the concert very creditable. The Philharmonic concluded the season with an ambitious programme, including the *Ode to St Cecilia's Day*, Bach's motet, "I wrestle and pray," Mendelssohn's 42nd Psalm, and other works of importance. The concert was long, but creditable to the society.

Mr Ramsden, as usual, gave his series of four concerts, and, as usual, provided for satisfaction and success. *St Paul* was chosen for the first. Mr R. S. Burton conducted a band selected from Mr Charles Hallé's Manchester force, and the chorus was that known as the Yorkshire Festival Chorus. The principals were Mesdames Edith Wynne and Sterling, Mr Lloyd, and Mr Thomas. Mr George Hirst took the organ. The Victoria Hall was filled by a pleased audience. The minority of cultivated musicians who take more pleasure in the detection of a fault than in listening to broad general effects, had employment now and again for adverse criticism; but, rather than be reduced to the alternative of a perfect performance or none, we prefer one in which the standard of excellence is maintained. Mr Ramsden's second concert was very German in character. The vocalist was Mdme Redeker, who was rather coldly received in some *Lieder*—not from any fault on her part, but because the music was unfamiliar to the bulk of her audience. Mr Charles Hallé conducted his full band, which has seldom been heard to greater advantage. Beethoven's superb symphony in C minor was the great feature of the programme. Mr Hallé played Mendelssohn's pianoforte concerto, No. 2, in D minor. The other numbers were selected with artistic taste, and the educational value of the concert was much greater than usual. Mr Burton again conducted at the third concert, when *The Messiah* was given. Mr George Hirst played the organ. The solo singers were Mdme Campobello, Mdme Enriquez, Mr Abercrombie, and Signor Campobello. The chorus, as usual, was good. Mr Ramsden concluded the series with *Elijah*, thus giving three oratorios and one classical selection. He took the part of the Prophet, and achieved real success. Mr Charles Hallé conducted, and Mr Burton played the organ. The other principals were Mdme Wynne, Mdme Enriquez, Mr H. Guy, and Miss Tomlinson. The performance, passing over a defect here and there, was of remarkable excellence. Again has Mr Ramsden done his best for music in Leeds.

An excellent concert (the first of two) was provided during October by Mr Morgan. There appeared at the Albert Hall, Leeds Mechanics' Institute, among others, Mesdames Patey and Sherrington. These ladies sang together the "Quia est homo," from *Sicut erat Mater*. The audience was enthusiastic, and would have had nearly every piece repeated. Mr Morgan gave his

second concert in November, and in the large Victoria Hall. Although Albani sang, the hall was not crowded, and Zaró Thalberg was unable to be present, but the other attractions were numerous.

A memorable feature of the season's music has been the prominence given to the pianoforte. In November last year Mdme Arabella Goddard gave a recital at the Mechanics' Institute. The hall was very full, and for two hours did the audience listen enraptured to the style (perfect in its way) of the lady who has so long occupied a foremost rank in the art. Twice this year has the same hall been again crowded to hear the renowned Rubinstein, and on the second occasion people from far and near were turned away from the doors for want of room. A greater contrast between the placid, even style of Arabella Goddard and the emotional power, grandeur, and eccentricity of Rubinstein could not be imagined. Those who heard both may like to compare notes some day, and, as the pianoforte as a domestic instrument is carrying everything before it, the rising generation do well to hear of how much power and expression the instrument is capable.

Mr. Broughton's classical chamber concerts have been continued at the Queen's Hotel. The services of Herren Straus, Bernhardt, Vieuxtemps, and other artists were secured, and the arrangement of the programmes was, as usual, beyond praise. We might devote more space to an annual analysis of these concerts if pains were taken by the promoters to attract the general public. Whether the object be to limit their enjoyment to a select few, we know not; but if so, that is accomplished, the number of the audience being small. Mr Broughton conducted, and his brother, Mr Alfred Broughton, maintained his reputation as an exponent of classical pianoforte music. It is to be hoped, this series may ere long be made accessible to a larger circle. No concerts in Leeds possess more genuine attraction. Chamber music, like rare old wine, is not produced every day.

Herr Wilhelmj has made two appearances. He is a host in himself, and has a well-deserved cosmopolitan reputation; but he did not rely upon his own efforts alone, being ably assisted by other artists. Wagner's music obtained due recognition at his hands.

Dr Spark has given valuable recitals on the great organ at the Town Hall. His selections have been marked by great care, judgment, and taste, and sometimes we wonder why so few attend them. Perhaps the organ alone has not attractions for the many; but students and professors who like to hear so grand an instrument should make up a goodly number. The organ, closed for some time, will continue closed till after the Festival, the orchestra undergoing alterations for that event.

On St Patrick's Day the Rev. M. A. Hunt determined to have a concert in which artists of the highest rank would appear. Mdme Tietjens gave her services, and was assisted by a number of the best artists of Mr Mapleson's company. The result was a great success. The *prima donna* was most gracious, and the enthusiasm of the audience knew no bounds, a torchlight procession being got up in her honour. This, we should say, was the best concert ever given at the town hall on a Saturday night, if we except the memorable concluding cheap night of the last Festival. The Leeds Private Vocal Society suddenly reappeared at the last period of the season, and gave a fair concert, with diminished numbers. The Leeds Madrigal and Motet Society deserve credit for producing a work like *Jephthah*. Dr Spark conducted, Mr Bowring played the organ; and, with few exceptions, the oratorio was creditably done, the chorus showing strength and quality. Mr Wilkinson has given pianoforte recitals at the Philosophic Hall, always to large audiences.

In October the Imperial Opera Company visited the New Theatre, and performed several well-known operas. The principals were tolerably strong, but the chorus was weak. The same company paid us a second visit early this year.

It must be admitted that an autumn programme of poor interest has developed into a respectable spring of work accomplished. We have written of what has been done. To write of what might have been done in this great centre of industry is a task too heavy to undertake. We have nothing to say against those who provide musical entertainment for the public. It is their business to find something to which the public will listen, and it is the merest cant to claim from them anything more. In love of their art we know that they frequently do more; but if they thought exclusively of art, the bankruptcy court would be the

[June 16, 1877.]

result. The fault lies in another quarter. Musical education with the young is neglected, and music with adults is made the merest trifle of the hour. A "little music" sometimes serves for recreation, though it often amounts to boredom, and in many a drawing-room a game of "all four" would be more amusing. With the wealthy public the ideal concert is a canary show. A great name is announced, with lesser lights. While the crowd gets seated, two lesser lights sing an Italian duet. Meanwhile the *prima donna* is arranging her toilet in the artist's room, ready to make her bow at the proper time, and take her part in the human barrel organ of the manager. She lets off rockets of florid passages, and the audience yell at her and split kid gloves. She returns, and, instead of the passionate Italian, she appears as the sweet Scotch girl who kisses in the rye-field, and tells. Then the buffo singer goes through the Italian equivalent to an English fit of apoplexy, and, finally, the audience troop out to a quartet. Instrumental music, as a rule, bores, and part singing of old English music would be certain failure. Most people like music when they understand it, as most people in a lesser degree like poetry; but Horace would be a dull book to one whose education was limited to the Eton Latin Grammar, and Greek plays would not excite any violent emotions in the one who had only mastered the Greek alphabet. Good music is capable of affording intense enjoyment, if only understood. Education must supply that want. Music of some kind has in all ages been recognised as a need of man, and a tremendous motive power. He longs for and clings to it as he hugs a Faith and loves sunshine and the open air. He cannot throw off the mystic power; but he may learn to love and know that power as one which triumphs over Death and Time.

*As from the pow'r of sacred lays the spheres began to move,
And sang the great Creator's praise to all the bless'd above,
So when the last and dreadful hour this crumbling pageant
shall devour,
The trumpet shall be heard on high; the dead shall live, the
living die,
And music shall untune the sky.*

"RE" RUBINSTEIN.
(From "Mayfair.")

Our aesthetical dictionary wants revising. What is a drama, for example, and what is dramatic? The few people who know Dryden will be ready with the answer: "A drama is a poem in which the action is not related but represented, and in which, therefore, such rules are to be observed as make the representations probable." The definition is true, if somewhat narrow. But admitting that, now-a-days, the adjective is applied to a good many things not actually "represented," we yet ask with some surprise, What in earth or heaven induced Herr Rubinstein to label his fourth symphony, "The Dramatic"? Is it that he thought of a particular play when he conceived the music? He might have said so, and pleaded excellent precedents in his favour. Berlioz has written a *Romeo and Juliet* symphony, and Liszt's "Poèmes Symphoniques," one and all, suggest dramatic ideas or characters. But Rubinstein has given us no cue to his poetic intuitions, and we must assume that the epithet refers less to matter than to manner or workmanship. In that case the choice could not have been more unfortunate. Dramatic treatment suggests conciseness, grasp, concentration of form and idea; Rubinstein's work is characterised by diametrically opposite qualities. Diffuseness, as we pointed out some time ago, is, with him, constitutional, and of the value of his own work he evidently judges by its length, unaware, apparently, of the fact that his audience may, and most probably do, apply converse measurement. To speak plainly, the first and last movements of Rubinstein's new symphony come under the category of "sound and fury," and the slender, melodious materials are quite out of proportion with the pompous and long-winded treatment they have to undergo. Tediousness is the inevitable result, in spite of the fine impulse of some of the themes. The second and third movements—*scherzo* and *adagio*—are infinitely superior, especially the former, which is graceful and well conceived. Reduction to half its present size might, perhaps, give vitality to the work.*

The reader is probably aware that our remarks are occasioned by Rubinstein's farewell concert at the Crystal Palace, last week. The

* Pray, then, let nobody set about the task of reducing it.—T. QUEER.

success of his pianoforte recitals during the season has been simply phenomenal. St James's Hall was crowded to its utmost limits on each occasion. The sum of £8,000 is intimated as the *spolia opima* of the campaign. Under such circumstances, "farewell" is synonymous with "Auf Wiedersehen," and our welcome to Rubinstein, the pianist, on his return next year, will be most cordial. As to the composer, we must reserve our final judgment. Rubinstein is still in the prime of life, and an artist of his intellectual power and untiring energy may unexpectedly develop new gifts and capabilities. But the present in that respect does not augur well for the future. We observe in him full maturity of technical skill and exuberance of fancy, together with a total absence of artistic self-restraint, and with little indication of that original type of conception which distinguishes creative genius from clever reproductions. Rubinstein's work always suggests some model, sometimes two or three models simultaneously. Take, for instance, the duet from his sacred opera, *Die Makkabäer*, performed at the concert referred to. Gounod, himself an eclectic, might have written the tender passages, Meyerbeer the dramatic ones, while the recitative is cast in the mould of Wagner. The result was decidedly pleasing, owing partly to the excellent rendering of the music by Mme Lemmens-Sherrington and Herr Henschel, who bravely contended with the audible effects of our climate on his fine voice. But there was no approach to that deep impression invariably produced by genuine dramatic pathos. The lighter accompaniments of the drama are evidently more congenial to Herr Rubinstein's cast of mind. The ballet music from *Feramorz*, an early opera, which concluded the present concert, is graceful and melodious in the extreme. The audience seemed electrified (!) by the lively rhythms, and the imagination easily supplied coryphées and stage pageantry.

In addition to conducting his own compositions, Rubinstein played Beethoven's Pianoforte Concerto in G, No. 4, and three minor pieces by Schubert himself and Chopin. That he can play Beethoven, or any other master, dead or living, he has frequently shown; but on this occasion he was evidently fatigued, and at one point his memory seemed to fail him. But the audience very justly overlooked this slight defect, and took leave of its favourite with all the marks of approbation which his high qualities as an executive artist so fully deserve.

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the Students' evening concert, in the new concert-room on Saturday evening, June 9:—

Andante and Allegretto, from Quartet in D, two violins, viola, and violoncello (composed for the King of Prussia)—Mr Oldaker, Miss Ada Brand, Mr Hill, and Mr Elliott (Mozart); Nocturne, in F minor, Op. 55, pianoforte—Miss Andrews (Chopin); Song, "What shall I send to thee?"—Miss E. Thomas (C. K. Salaman); Romance, in G minor, and Capriccio, in F (MS.), pianoforte—Mr Tobias Matthay (Tobias Matthay, student—pupil of Mr Walter Macfarren); Aria, "Ave Maria"—Miss Reimar, clarionet obbligato, Miss Frances Thomas (Cherubini); Nocturne, in F sharp major, Op. 15, and Etude, in F minor, No. 2, Book 3, Op. 25 (Chopin), Lied ohne Worte, in C, No. 4, Book 6—pianoforte, Miss Goldsbro', pupil of Mr F. B. Jewson (Mendelssohn); Part-song (MS.), "If thou art sleeping, maiden"—Alice Borton, student; Variations, on a Theme by Schumann, Op. 23, for two performers on the pianoforte—Miss Margaret Bucknall and Miss Alice Heathcote (Brahms); Song (MS.), "If little flowers knew it"—Mr Sidney Tower—harp and clarionet accompaniment, Miss Edith Brand and Miss Frances Thomas (Oliveria Prescott, student); Fantasia in C minor, organ—Mr H. R. Rose (Berens); Cantata, for female voices, with pianoforte accompaniment, *The Fisherman*, the words by Frederick E. Weatherly (by desire, second time of performance)—Misses Kate Brand, Mary Davies, Reimar, Ada Patterson, and Orridge—pianoforte, Mr F. W. W. Bampfylde (Henry Smart); Barcarolle, in G, and Mazurka, in D minor, violin—Miss Julia de Nolte, Professors' scholar (Sporh); Hymn (MS.), "When shades of night around us close," organ, pianoforte, violin, and trumpet accompaniment—Mr Ford (Sir John Goss, scholar), Mr Eaton Fanning, Mr Oldaker, and Mr Solomon (Eaton Fanning, student); Air, "O del mio dolce ardor"—Mr Welch (Stradella); Quintetto, "Di scrivermi ogni giorno" (*Cosi fan tutte*)—Miss Saidie Singleton, Miss Clara Samuell, Mr James Sauvage, Mr Theiler, and Mr Ley (Mozart). The accompanists were—at the organ, Mr H. R. Rose; and at the pianoforte, Miss Alice Heathcote, Miss Kate Steel, and Mr Hooper.

The next Students' orchestral concert is announced to be given in St James's Hall on Wednesday evening, June 20th.

ADELINA (LEONORA-VERDI) PATTI
(From the "Daily Telegraph.")

It is remarkable, though by no means curious, that the part which, years ago, Mdme Patti played once and set aside, now belongs to the most effective in her repertory. The fact, remembering how unapproachable she is in light-comedy characters, impressively shows the wide scope of her genius and the versatility of powers which meet with ease whatever demand may be made upon them. The Leonora (*Il Trovatore*) of Friday night was, beyond question, an embodiment of superlative excellence. That Mdme Patti sang the music perfectly "goes without saying;" for perfect singing seems in her case to be, like the lark's carol, a natural utterance. But her acting, from the first intimation of Leonora's love for Manrico—a love which Inez calls dangerous, "perigliosa fiamma"—till it involves all in ruin, was such as only a great artist could achieve. The audience, one and all, saw this clearly enough, and their expressions of admiration amounted to real enthusiasm.

—o—
 SALZBURG MUSICAL FESTIVAL.

The subscription for all three concerts to be given during the Festival has been fixed as follows: One Fautueil, 20 florins; one "Circle-Seat," 15 florins; and a Numbered Seat, 10 florins. The prices at the pay-place will be higher. Seats at the above subscription prices may be secured on the transmission of a post-office order, with 15 kreutzers for postage, from the Treasurer of the International Mozart Foundation; Herr Carl Spangler, banker; and Herr Heinrich Dieter, bookseller, Salzburg; as well as from Herr C. Haslinger, Music Publisher to the Emperor, Am Graben, Vienna. In reply to every demand for places a numbered ticket will be forwarded, and with it a voucher. The two together will entitle the holder to the reduction of a third (during a fortnight) of the fare to and from Salzburg on the Empress Elizabeth Western Railway, the Crown Prince Rudolph Railway, the Francis Joseph Railway, the Bohemian Western Railway, the State Railway, and the Southern Railway (for the journey to Vienna and Kufstein). Moreover, the production of the voucher will entitle the holder to have dinners in the hotels of the town at prices varying from 1 florin 20 kreuzers, and rooms at prices ranging from 80 kreuzers upwards. Places can be secured in advance only till July 1st at the latest.—(Communicated.)

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 ORGAN OPENING AT ST ANDREW'S CHURCH.

(From the "Grimsey Herald," June 2nd, 1877.)

The new organ built by Messrs Foster & Andrews, of Hull, for St Andrew's Church in this town, was opened on Thursday, when special services were held morning and evening, Dr Spark, of the Leeds Town Hall, presiding at the organ. The cost of the organ will be about £500, the half of which was subscribed some time ago. The following is the specification of the organ submitted to the Rev. W. Maples:

GREAT ORGAN (CC to G).—Open diapason, metal, 8 feet, 56 pipes; dulciana, metal, 8 feet, 56; stopped diapason and hohlfote, wood, 8 feet, 56; principal, metal, 4 feet, 56; *harmonic flute, metal, 4 feet, 56; fifteenth, metal, 2 feet, 56; *mixture, III ranks, metal, 2 feet, 168.

SWELL ORGAN (CC to G).—*Lieblich bordun, wood, 16 feet, 56 pipes; viol d'amour, wood and metal, 8 feet, 56; open diapason, wood and metal, 8 feet, 56; voix célestes, metal, 8 feet, 44; principal, metal, 4 feet, 56; *flageolet, wood, 2 feet, 56; *cornopean, metal, 8 feet, 56; oboe, metal, 8 feet, 44.

PEDAL ORGAN (CCC to F).—Open diapason, wood, 16 feet, 30 pipes; bourdon, wood, 16 feet, 30.

COUPLERS.—Swell to great; swell to pedals; *swell octave; great to pedals.

Three composition pedals. Radiating pedal board.

The services on Thursday were numerously attended, that in the evening especially, both being full choral. The choir, which numbered forty-two, was under the direction of Mr Mells.

* The pipes marked with an asterisk are not yet added to the organ.

Jackson's service was used. The opening voluntary was extemporaneous. After the Psalms for the day Dr Spark played an improvisation on the hymn-tune, "Sun of my soul," in the course of which he brought out with splendid effect the full powers of the organ. At the conclusion of the prayers Dr Spark gave an air in F sharp minor, varied, followed by Mendelssohn's sonata in C minor. After the benediction he played "Oh, that I had wings like a dove" (Mendelssohn). The *Grimsby Herald* speaks in the same eulogistic terms of evensong and the organ performances of Dr Spark.

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WELSH NATIONAL CONCERT.

Another successful endeavour to raise funds to reward the miners of Tynewydd was made on the 7th inst., in the form of a Welsh National Concert at the Crystal Palace. Thousands of people, including many Welshmen, thronged the concert-hall, Mr H. Richard, M.P., occupying the honorary position of President. The solo singers were Mdme Edith Wynne, Misses Mary Davies, Marian Williams, Lizzie Evans, Martha Harries, M. J. Williams, and Edith Wren, Messrs Sauvage, J. L. Williams, and Gwilym Thomas (one of the gallant rescuers). Among the instrumentalists Mr Brinley Richards gave his valuable aid, and Mr John Thomas his. The chorus, composed of the Welsh Choral Union and the Crystal Palace Choir, filled the large orchestra. In the first part, consisting of English selections, Mdme Edith Wynne introduced a new song, with chorus, called "The Men of Wales," composed by Mr Brinley Richards expressly for the occasion, to words by Mr F. Weatherly. The burden is the all-prevailing topic of the rescue at Cymmer Pit. The music is in the familiar style of Mr Richards, and in the chorus, especially, was particularly telling and effective. Combined with the stirring nature of the theme, the new song roused the audience to enthusiasm, being rapturously encored. Equally demonstrative was the reception given to Mr Gwilym Thomas, who, with Miss Mary Davies, sang "How beautiful is night." Mr Thomas, a working collier, with a fine bass voice, evidently possesses the musical genius of his countrymen. Between the first and second parts of the concert Mr Richard, M.P., delivered a brief address, as he said, on the part of Welshmen in London, expressive of their admiration for the men who acted so nobly their part at Cymmer Colliery. Quoting in Welsh a verse of the hymn sung by the encavoured miners, he said that to him as a man of peace the deeds of those men were really more chivalrous and brave than those on the battle-field. The hon. member, amid great applause, gave the thanks of Welshmen to Englishmen for their sympathy in this matter—redoubled when the speaker added that the organisation and success of that concert were due to a man of whose name, fame, and high character all Welshmen were proud—Mr Brinley Richards. Mr Richards acknowledged the compliment, and thanked the ladies and gentlemen who assisted him, especially Mdme Edith Wynne. At the commencement of the second part the soloists and choir joined in the Miner's Hymn, "In the deep and mighty waters," Mr Davies, "My Nyonydd," taking the *tuton*, wielded in other parts of the concert by Mr Manns, the celebrated Crystal Palace conductor. All the pieces in this division of the programme were Welsh, and several were given in the original tongue. The concert was eminently successful, and is likely to add a considerable sum to the Miners' Fund.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, JUNE 14th:—

Triumphal March, "Vom feis zum meer"	...	...	F. Liszt.
Andante, from the Symphony in C minor	...	...	Beethoven.
Organ Concerto, No. 2, B flat major	...	...	Handel.
Prelude and Fugue, with Chorale, E minor	...	...	Mendelssohn.
Andante con moto, B flat major	...	...	H. Smart.
Trio, "Tantum ergo"	...	...	Rossini.

SATURDAY AFTERNOON, JUNE 16th:—

Organ Concerto, D minor	...	...	...	...	...	Handel.
Romanza, "When the orb of day resting"	...	...	...	...	...	Webster.
Fantasia Pastorale	...	...	...	...	...	W. T. Best.
Andante con Variazioni (Septuor)	...	...	...	...	...	Beethoven.
Passacaille, B minor	...	...	...	...	...	F. Couperin.
(a) Allegretto, D flat major	...	...	...	...	...	R. Schumann.
(b) Allegro con Brio, F minor	...	...	...	...	...

(From the Sketches for a Pedal Pianoforte, Op. 58.)

[June 16, 1877.]

THE STOLEN SYMPHONY:

A REMINISCENCE OF AUGUST CONRADI.
BY FERDINAND GUMBERT.*

It was in the beginning of August, 1846. We—Conradi and I—were sitting over our coffee and cigar in my room. Having just returned from a two months' stay in Vienna, I was expected to relate my adventures there. Conradi had formed a friendly connection with me, which, leaving all question of sentiment out of consideration, was eminently advantageous to us both. Conradi was decidedly more talented as an instrumentalist, and I as a vocalist, so that we supplemented each other to our mutual benefit. Our friendly intercourse speedily became such a necessity that even the great distance between our respective lodgings (Conradi lived a long way outside the Oranienburg Gates, his father being a Sergeant of Police in that district) was no obstacle to frequent visits. As a matter of course, we communicated to each other, openly and unreservedly, what we thought and what we were doing. In this manner I became acquainted with everything that Conradi had written for several years, especially his more important works, such as symphonies, overtures, stringed quartets, &c. I was especially captivated by his last Symphony in A minor, with the motto from Goethe: "Wer nie sein, Brod mit Thränen ass," which we carefully studied together, going into the smallest details of its construction as well as of its instrumentation. Very few persons besides myself knew anything of these creations. Like all musicians at the outset, Conradi lived quietly and unknown. His income was derived from his place as organist to the Nazareth Church and from a few pianoforte lessons, which he gave with decided repugnance, as, on account of his nervous impatience, he was little fitted to be a teacher. So much as to Conradi's character. I will now proceed with my narrative. Of course, I had a great deal to tell about Vienna. Anyone who has been lucky enough to please the Viennese and has presented himself personally, will never forget his reception among them. I preserve with a thankful heart my memories of those days.

"About you, too," I suddenly observed, parenthetically—"I heard a good deal on one occasion,"—"About me?" said Conradi interrogatively, with an expression of surprise. "Who in Vienna knows me?"—"Oh! there is someone who knows you, and very well, too. One evening at the Garden Concert of Johann Strauss" (naturally the celebrated father of the no less celebrated son), "a young man came up, greeted me—naming me by my name—as being from the same part of Germany as he was, and introduced himself as a musician called L.† He knew I was on friendly terms with you, and, with much laudation of your talent, inquired how you were getting on. You never told me anything about the individual!"—"Good gracious, no! Why should I bore you about him. He is a man devoid of talent, who forced himself upon me, pretended to admire my compositions, and kept my scores for weeks, in order, so he said, to study them thoroughly. At last, however, there were some special indications which excited my suspicions; I firmly believe he circulated my productions among his acquaintances as his own, so I withdrew from the connection. But tell me: what is he doing in Vienna?"—"Not much good! Prepare to be astonished; he has set up as a rigorous critic, and furiously attacks everything near and dear to the Viennese. He has, of course, hereby created a host of bitter enemies. At their head stands Dr August Schmidt, the respected editor of the *Wiener Musikzeitung*, and one of the founders of the Männergesang-Verein. It is the object of every one to render L. harmless. As he talks very arrogantly of important compositions of his, he is pressed on all sides to have them publicly performed!"—"Ah! then the Viennese may wait long enough. L. has neither musical knowledge nor the stuff for a composer in him. He never wrote anything, and, therefore, never can produce anything."

* From the *Neue Berliner Musikzeitung*.

† As I do not know whether L. is still alive, I refrain from giving his name. Perhaps he acted more from youthful thoughtlessness, and pressure of circumstances, though the latter, it is true, was brought about by himself, than from an absolutely bad disposition, and for this reason I do not like, after the lapse of twenty-seven years, to put him again in the pillory by mentioning his name. He never afterwards attracted public attention, so his name would possess no interest for the reader. Of course the name was cited at full length in the letters and notices I have quoted.

A short time subsequently to this conversation I was studying one afternoon, at a confectioner's, Bäuerle's *Wiener Theaterzeitung*.—"What is this? Do I read right? A symphony in A minor by Conrad L., performed in the Theater an der Wien!" As the notice also stated, the composer was unable to conduct his own work at rehearsal, and the *Capellmeister*, Herr Suppé, had been obliged to undertake the task. The Symphony itself proved very successful. My head seemed to swim round. I read the article carefully through once more, rubbed my eyes, and then read it again, to see if I had not made a mistake. But I no longer perceived the letters; L.'s figure stood before me; I thought of what had happened in Vienna, then of what Conradi had told me a few days previously, and—as Mozart's *Donna Anna*, after the B flat major quartet, exclaims, when Don Juan is about to leave: "That is my Father's murderer!" the voice of unmistakable conviction in my breast cried out: "That was Conradi's A minor Symphony!"—I jumped up in feverish excitement, and, begging the master of the establishment to let me have the paper, rushed into the street. My first thought, of course, was: "I am off to Conradi." But I soon reflected that I should have the trouble of walking the long distance for nothing, since at that hour there was not much chance of Conradi's being at home. So I wrote a letter, telling him to come to my lodgings without fail, at noon next day, as I had something of importance to communicate.

After I had slowly read him the article in the paper, Conradi sat, staring at me in speechless astonishment. He even let his cigar go out, which was something extraordinary in such an inveterate smoker. I at length roused him from his state of stupor, and exclaimed: "Conradi, do you know what I most decidedly believe?"—"It is my Symphony," stammered Conradi, in a faint voice, "which the fellow has had performed in Vienna." With these words, his eyes filled with tears, and he began indulging in lamentations. "Just my luck," he observed. "Here, in Berlin, not a soul notices my Symphony. In Vienna it is a success, but a stranger gets the credit of that success, while I play the part of looker-on. Is not that terrible?"—"Come, my dear boy, do not be disheartened. You see I laugh at the matter, for I believe justice will be done you. My stay in Vienna will turn out to your advantage. Dry up your tears. In my opinion, things do not look so bad for you after all."—"What do you mean by that?"—"Why, L.'s enemies will be delighted to have an opportunity of unmasking him and proving him a symphony-thief. But we must, above all things, obtain the certainty that it really was your Symphony which they performed in Vienna. To this end, write down at once, upon this sheet of music-paper, the beginnings of the four movements. In a few days we shall have an answer." Conradi did as I told him, and an hour afterwards I was off to the post with a letter for Dr August Schmidt, in Vienna. Need I state the contents of the letter? It will be evident from the reply which I give verbatim, because it explains what had occurred in Vienna. Dr Schmidt wrote:—

"My dear friend, I beg to inform you that, in order to lose no time, I gave the four commencement of the Symphony to Herr Fuchs,* who is better acquainted with Suppé than I am, and he showed them to Suppé. Yesterday evening, I received a note from Fuchs. It contained these words:—

"Suppé declares the initial motives to be those of L.'s Symphony. I have done nothing for the moment, nor shall I, till I hear from you. When, however, I hold in my hand undeniable proofs, from which there is no escape, I will deal the blow, but that blow must be annihilating, for such a swindle has never been known. I shall be exceedingly obliged if you will, without delay, institute enquiries as to whether L. really enjoys a pension from the Prussian Government, for, by heaven, I doubt even this. I should actually have my doubts as to his humanity, and look upon him as some lying imp of hell, were he not such a confounded fool! Concerning Spohr's Testimonial, which he hawks about everywhere to prove who he is, and which has hitherto served him as an amulet against the grave doubts of all disinterested persons, I have written directly to Spohr, asking him about it. I await from you, dear friend, the irrefutable proofs, and, if possible, the score of the Symphony, together with a statement in writing from the composer. And now to work!—Yours,

"Vienna, 29, 8, 1846."

(To be continued.)

* Ferdinand Fuchs, known for songs and *Guttenberg*—long dead.

MILA RODANI'S VIVANDIÈRE.
(From the "Daily Telegraph.")

The representative of Maria was Mlle Mila Rodani, who, it will be in recollection, played the part at Drury Lane last season. We have not, therefore, to speak of a new assumption, but it is our duty to say that the young German artist showed a manifest improvement. As a vocalist her chief strength lies more in music of a bright and sparkling style than in strains of deep sentiment, and, consequently, she made her greatest success with the Song of the Regiment, and in the animated scene with the Countess and Sulpizio. Mlle Rodani was less happy in "Convien partir," chiefly because of a disposition to exaggerate the *portamento*, which, however much used, is no substitute for real feeling. From a dramatic point of view, Mlle Rodani's assumption could be regarded as nothing short of successful. She looked the character to perfection, which is something, and she played it discreetly, which is more. The danger always exists, in connection with this particular rôle, of over-refining to escape vulgarity, and of making it unduly vulgar to escape refinement. Mlle Rodani, in our opinion, struck the just mean, representing Maria in the earlier scenes as not too much a lady, and in the later as not too much a camp-follower. She was happy, above all, where the Vivandière re-asserts herself in the dress of *grande dame*. Here not a few touches of genuine comedy were observable, as distinct from a mere conventional rendering of the "business," and the applause of the house was well bestowed.

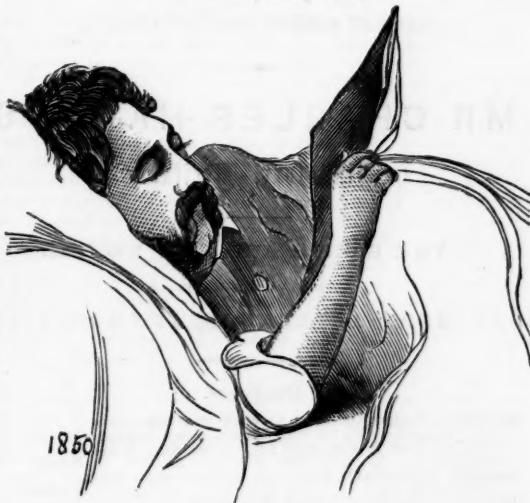
THE LORD MAYOR AND MR TOOLE.

At a banquet given in the Mansion House (Nov., 1875) by the then Lord Mayor to the leading officials of the Royal Theatrical and other Societies, his Lordship passed from the real to the mimic stage, and, remarking that the public were often delighted in seeing kings killed, he referred to his own youthful experiences. Subsequently:—

Mr J. L. Toole, preserving the key-note of speech struck by his lordship, proposed the Lord Mayor's health, and said: I feel highly flattered by being entrusted with the toast I have now to propose. As it is the custom to say "I am called upon very suddenly," I wish that I had been less suddenly called upon, because the toast is a very important one. I have always, since the time when I was a little boy, wished to "remember the 9th of November;" but I am sure that this day of November will for the future be the more memorable. You are aware that I have but recently returned from America. I was interviewed there. I had the pleasure of meeting the President of the United States, who seemed to have a little doubt about my nationality. He inquired if I did not come from Ireland. I then asked the President—"Have you ever heard of St Mary Axe?"—because I was born there. So I feel as if my foot was now on my native heath. I also told him, and he told the gentlemen of the press—at least I think so—that I had resided at Crosby Hall, where Richard III. had lived. I mixed up Richard III. and Crosby Hall, with the Lord Mayor, whose premises happen to adjoin my birth-place in St Mary Axe—or Crosby Hall (close by St Mary Axe) Richard III. and his Lordship got so mixed up together that he really believed I had been Lord Mayor of London. A great supposition, with slight truth. Little did I think then that I should have the honour of proposing the health of his Lordship. The Civic Magistrate is always loyal. Indeed I know that well—as I once played the Lord Mayor myself, and so paid homage to my king—Richard III—but that amiable, yet variable, monarch, I leave to the very able treatment of my friend sitting next to me—Mr H. Irving. Should he play the tyrant King, however, whilst I am performing at the Gaiety opposite, I dread the tumult of the conflicting armies of Richard and Richmond. May I, therefore, ask those gentlemen to be as quiet as possible when on the well-tried battle-field of the Lyceum, because a great clamour may interfere with our classic performance of *Ici on Parle Français*. I know there was a little noise last week. Complaining to the carpenters behind the scenes, they said it was "only two Scotch gentlemen over the way"—"having a duel." Since then we have closed the windows. But his Lordship's loving cup has apparently stopped the clang of arms, as those rival Scots (Macbeth and Macduff), both present, now challenge each other only in wine. My Lord Mayor, I feel deeply the compliment you have paid me, and I have great pleasure in proposing your health, trusting that we may for many years, as you have entertained us, have the honour of entertaining you when you go to the theatre.

VIENNA.—Schubert's opera, *Der häusliche Krieg*, has been performed with success at the Imperial Operahouse.

Augustus Mayhew.
"An old, old friend."



Requiescat in pace!

MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

Melbourne, 22nd March, 1877.

The musical event of the month has been the appearance, at the Theatre Royal, of Mr Samuel Lazar's Italian opera company, which had been performing at Sydney. The high prices of admission charged during the first three weeks of the series (which is limited to six) caused the audiences at first to be thin. After the first three weeks the prices to pit and upper circle were reduced, and the result was that these parts of the house were well filled. The operas already produced are *Linda di Chamouni*, *Il Trovatore*, *Il Barbiere di Siviglia*, *Faust*, *La Figlia del Reggimento*, *Un Ballo in Maschera*, *La Sonnambula*, *Lucrezia Borgia*, *Tutti in Maschera*, and *Don Giovanni*. The company is a fair one. Signora Guadagnini, the leading lady, and Signora Vita have created a favourable impression.

Mr. C. A. Irday announces a concert for to-morrow evening in the Fitzroy Town Hall, the first part of the programme consisting of Rossini's *Stabat Mater*, and the second of a general selection.

15th April, 1877.

The Lazar Italian opera company concluded their season at the Theatre Royal on the 21st ult. During the last month they produced *Faust*, *Il Trovatore*, *Norma*, *Un Ballo in Maschera*, *Lucia di Lammermoor*, *Don Giovanni*, and selections from *Pipile*, *Crispino e la Comare*, and *Il Barbiere*. They are now in Adelaide.

Ernest Hutcheson, five years and eight months old, has been astonishing the Melbourne public by his performances on the piano. He reads music accurately and plays with great expression. He can analyse and name the notes in the most complex chords as soon as they are struck. A concert is to be given under the patronage of the Governor, and Lady Bowen, for the purpose of obtaining funds to send the young musician to Europe.

Sir Michael Costa's *Naaman* was performed in the Town Hall on Good Friday night by the Melbourne Philharmonic Society. The principal vocalists were Mrs Howitz, Miss Christian, Mr D. Miranda, Mr G. F. Smith, and Mr S. Lamble. Mr D. Lee was conductor, and Mr G. Peake, organist.

Mr J. Levy, the cornet player, has given seven concerts in the Town Hall. He was assisted by Mrs Cutter, Signor Rosati, and Mr C. B. Foster, the last named as pianist.

J. T. L. F.

HAMBURGH.—Herr and Mad. Vogel, of the Theatre Royal, Munich, have appeared at the Stadttheater in *Der Freischütz*.

[June 16, 1877.]

ST JAMES'S HALL,
REGENT STREET AND PICCADILLY.

MR CHARLES HALLE'S

Pianoforte Recitals.

THE EIGHTH AND LAST RECITAL

WILL TAKE PLACE ON

SATURDAY AFTERNOON, JUNE 23, 1877.

Programme.

QUINTET, in F minor, Op. 34, for pianoforte, two violins, viola, and violoncello — Mr CHARLES HALLE, Mdme NORMAN-NERUDA, Herr L. RIES, Herr STRAUS, and Herr FRANZ NERUDA Brahms.
 "SCENES CARNAVALISQUES" Op. 9, for pianoforte — Mr CHARLES HALLE Schumann.
 ROMANZA, in F, for violin — Mdme NORMAN-NERUDA Beethoven.
 GRAND TRIO, in B flat, Op. 97, for pianoforte, violin, and violoncello — Mr CHARLES HALLE, Mdme NORMAN-NERUDA, and Herr FRANZ NERUDA Beethoven.

PRICES OF ADMISSION.

	Single Tickets.
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SIR JULIUS BENEDICT'S CONCERT.—MONDAY NEXT.

FLORAL HALL, ROYAL ITALIAN OPERA, COVENT GARDEN. Under the immediate patronage of his Royal Highness the Prince of WALES, her Royal Highness the Princess of WLES, his Royal Highness the Prince CHRISTIAN, her Royal Highness the Princess CHRISTIAN, his Royal Highness Prince LOUISE (Marchioness of LORNE), his Royal Highness the Duchess of CAMBRIDGE, his Serene Highness the Duke of TECK, her Royal Highness Princess MARY (Duchess of TECK), the Most Honourable the Marquis of LORNE. Programme of Sir JULIUS BENEDICT'S ANNUAL GRAND MORNING CONCERT, MONDAY next, 18th June, to commence at Two o'clock: Part I.—"Cora, Alla Finianda," *L'Etude au Nord* (Meyerbeer); by the Chorus of the Royal Italian Opera; Cavatina, "Sempre nel misi deliri," *Dolor* (Manzocchi); Mdme Synderberg; Romanza, "Il Viaggiatore" (Schubert); Signor Bagaglioni; Aria, "De cette pompeuse retraite," *Girando* (Adam); Mdme Marimon; Preghiera, "O padre eterno" *S. Cecilia* (Benedict); Mdme Scalchi (harmonium—Mr Pittman); Aria, "Figlia D'Eriana" (Benedict); M. Capoul; Ballad, "Sweet Village Bells" (Davidson); Mdle Zare Thalberg; Romanza, "Un bacio sol" (Badia); Signor Cotogni; Cavatina, "Casta diva"; *Norma* (Bellini); Mdle Albani and Chorus; Duetto, "Le Magali," *Mirella* (Gounod); Mdle Marimon and M. Capoul; Sonata, violin (Corelli); Mdme Norman-Neruda; Bolero, "Dilette amiche," *Vespi Siciliani* (Verdi); Mdme Adelina Patti. Part II.—Duo, for two pianofortes, "Hommage a Handel" (Moscheles); Sir Julius Benedict and Mr Charles Hallé; Song, "The Bird that came in Spring" (Benedict); Mdme Adelina Patti (*hauto obbligato*—Mr Radcliffe); Romanza, "O lie di," *L'Etude du Nord* (Meyerbeer); M. Marrel; Finale, "Those whom the Highest," *S. Cecilia* (Benedict); Mdle Albani and Chorus (harp—Mr John Thomas; harmonium—Signor Vianesi); Aria, "Quis animam, Stabat Mater" (Rossini); Signor Nicolini; Old English Ballad, "My lodging is on the cold ground," Mdme Adelina Patti; Aria, "Pro peccatis," *Stabat Mater* (Rossini); Signor Ordinas; Aria, "Or Son sola," *Fra Durvalo* (Auber); Mdle Zare Thalberg; Romane, "Die rose" (Spier); Mdle Smeroschi; Aria, "Gioia d'amore" (Campana); Signor Martini; Duetto, "Voglio dire," *L'Elisir* (Donizetti); Signor Piazzu and Signor Caracciolo; Trio, "Te soi quest'anima," *Attila* (Verdi); Mdle Smeroschi; Signor Sabater, and Signor Caracciolo; Conductors—Signor VIANESI, Signor BEVIGNANT, and Sir JULIUS BENEDICT. Stalls, £1 ls.; Reserved Seats, 10s 6d.; Reserved Seats in Balcony, 7s. 6d. and 5s.; Reserved Back Seats, 5s.; Gallery, 2s. 6d. Application for tickets to be made to Mr E. Hall, at the Box Office under the portico of the theatre; also to Mr Mitchell, Mr Bubb, Messrs Chappell, Messrs Landon & Oliver, Bond Street; Mr S. Hayes, 201, Regent Street; Messrs Keith, Prowse, & Co., 45, Cheapside; Mr Hayes, 4, Royal Exchange Buildings; and to Mr Austin, St James's Hall, Piccadilly; also Sir JULIUS BENEDICT, 2, Manchester Square.

"SWEET VILLAGE BELLS."

MDLLE ZARE THALBERG will sing "SWEET VILLAGE BELLS" (J. W. DAVIDSON), at Sir Julius Benedict's Concert, at the Floral Hall, Monday morning next, 18th June.

To J. C. Burnand, Esq.

NEIGH AND BRAY.

(An Elench.)



MAJOR NEIGH.—*Heu cauda!*

DR BRAY.—Toot! toot! What's the matter?

MAJOR NEIGH.—Symphony!

DR BRAY.—Let me feel your pulse (*feels pulse*). You've got dramatic fever!

MAJOR NEIGH.—No—oceanic.

DR BRAY.—Then I will tap thee (*taps him on the shoulder*).

MAJOR NEIGH (*neighing vociferously*).—O! on! oaw! Owawa-wawa! Oaw—hi!

DR BRAY (*braying loudly*).—Hoyotoho! Hoyotoho! Helmige, thou art cured!

MAJOR NEIGH.—Heiaha! Heiaha!

DR BRAY.—Neigh! Neigh!—nay, be calm. Who hung at thy saddle?—Sintolt the Hegeling?

MAJOR NEIGH (*taking a pinch of snuff*).—No—Witting the Irming (*sneezes*).

DR BRAY.—Grimgerd' and Rossweisse! (*sneezes*).

MAJOR NEIGH.—Hoyotoho! Heiaha! (*sneezes*).

DR BRAY.—Heiaha! Hoyotoho! [*Exeunt severally, sneezing*.

DEATH.

On June 11th, at 13, Dorchester Place, N. W. JOHANN BAPTIST ZIMMERMANN, Esq., aged 57.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 16, 1877.

We shall see.

WE take the following from the *Globe*, which is giving due importance in its columns to music and music's representatives :—

"Our bitterest enemies can hardly accuse us any longer of being 'unmusical.' No nation has received the Teutonic invader with such open arms as we. *Tannhäuser* and *Lohengrin* have been played with all the advantages of personal supervision (?) by the most sympathetic interpreters in the musical capitals of Italy, but no converts have been made to the new religion. The countrymen of Cimarosa and Rossini, of Donizetti and Bellini, refuse to make the sacrifice of their musical belief. So far from passing through the fire to Moloch, they have hardly singed a hair in coqueting with the German magician ; and when he is gone, and the noise of his drum and trumpet no longer heard, they have returned back into Egypt without a qualm of conscience, and fallen into their old servitude to the simple melody so easy to understand. The traditions of the Italian school are too old to be uprooted in a day. Italian ears are rather puzzled than gratified by the complicated harmony in German compositions. They look back to the days before Weber and Meyerbeer wrote, insisting that noise and music are not synonymous, and that to be rendered deaf is a hard penalty to pay for studying a new creed. If Italy has not welcomed with effusion the new comer, still less has France succumbed. True, the invading army of Norsemen, Pagan goddesses, Christian princesses, improper *Tannhäusers*, and respectable Wolframs, passed over France like the hosts of a second Attila. The Parisians made way as philosophically as, later on, for the troops of Moltke or the reign of the Commune. But they did not worship the despot of the trombone and ophicleide. Prosper Merrimée, in his letters to an '*Inconnue*', thus describes a performance of *Tannhäuser* :—*'It was a remarkable representation. There was the Princess of Metternich raising her fan with a terrible gesture, to make people believe she understood what was going on, and to give the signal for applause which never came. The house was yawning with ennui, but for all that everybody wished to have the air of comprehending this terrible enigma.'*

"We English are too devoted followers of fashion to fly in the face of a recognised authority. In music, as in other things, we consider that others know better than ourselves ; we submit to be led like children ; schooling ourselves to learn and understand what seems mysterious and hard ; believing that, if we cannot appreciate now, we shall some day, and that it is more likely we should be dull of comprehension, than the rest of the world mistaken. This national tendency to magnify the unknown may have had something to do with the reception Herr Wagner and his music have met with in this 'unmusical country.' Much of the enthusiasm, however, has been probably genuine. We have seen several of Wagner's operas produced in that perfection of detail to be found nowhere as in London. We have heard selections from his principal works at the Albert Hall, at concerts under his own supervision. We have thus seen him at his best and at his worst. On the stage he is doubtless seen to most advantage. As mere spectacles, acted in dumb pantomime, these representations would be imposing. Any candid critic must admit that in story and dramatic interest Wagner's operas are superior to any of the Italian school. Italian opera in the old days, before it became affected by German influence, was little but a peg to hang songs upon—songs beautiful in themselves, but

which often had no more to do with the action of the plot than the dancing of nymphs, or fairies, coming in to break the monotony of the performance. The air was everything, the libretto contemptible, and Beaumarchais must have been thinking of Italian operas, just coming into fashion, when he said : 'Ce que ne vaut pas la peine d'être dit, on le chante.'

"We cannot think that German opera will ever be so popular in this country as Italian. Our ancestors would have been puzzled to foretell taste so different from our own. When Italian opera was introduced into this country it was treated almost with contempt. We find Addison writing in 1709 : 'I went on Friday last to the Opera, and was surprised to find so thin a house at so noble an entertainment, till I heard that the tumbler was not going to make his appearance there that night.' At the time it was sought to cultivate a taste amongst us which we considered to be essentially foreign—our national drama was in its prime. It was not likely that either dramatic authors or actors should welcome with cordiality this would-be usurper of their inheritance. But they undervalued the importance of the movement. 'Tommy,' said Garrick to Dr Arne, 'You should consider, after all, that music is at best but pickle to my roast beef.' 'By —, Davy'—rejoined Arne—'your beef shall be well pickled, then, before I have done.' The doctor carried out his threat by reviving the *Beggar's Opera* at Covent Garden, with Miss Brent in the part of Polly. It had such success that for a time Drury Lane was deserted ; but the effect was transient, and the play pure and simple soon regained ascendancy. Indeed, it is improbable that Gay's masterpiece would have attracted such popularity but for the pretty actresses who successively made Polly Peachum famous. Subsequent attempts of a higher standard gained no more permanent hold on English play-goers ; and while German Kaisers feasted Italian singers, and decorated Italian composers, Grand Dukes were proud to hold the *bâton* of conductor, and Serene Highnesses to play fiddle in the orchestra, we matter-of-fact, unenthusiastic English were deaf to the charms of Cimarosa and Rossini. After years of failure and at last tolerance, music worked its way till it became one of our sober pleasures. But it was on rare occasions that it aroused us to real enthusiasm.

"This reflection brings us back to the point whence we started—the effect Herr Wagner has produced, and is producing. Will it last? Remembering *Oberon*, we think not. Weber was the forerunner of Wagner. His *Oberon*, besides its musical excellences, was enriched by the poetic conception of Wieland and the dramatic touch of Planché. Its *mise-en-scène* was gorgeous, and old opera-goers may still remember the enthusiasm with which it was received on the 12th of April, 1826. That enthusiasm, instead of growing stronger, grew fainter night after night, and when *Oberon* was reproduced again (two months after its first performance), for the benefit of the composer's widow and children, it did not pay expenses."

No doubt we shall see—at least what we shall see ; and, if no more, why so much ?

—o—
IN an interesting collection of letters from the Princes Heinrich I and Ferdinand of Prussia, to the Counts and the Countess Henckel-Donnersmarck, we find, in a letter bearing date the 15th December, 1800, the following observations, which do not say much for the high artistic taste of the personage who penned them :—

"Last Friday, a piece of music (sacred music) by Mozart was performed, and many admired it. I tell you in confidence that I thought it detestable. It is infernal music, there wanted only a cannon ; all the instruments make an infernal noise. The music is considered very learned. To this I reply : it resembles Klopstock's *Messiah*, which is pronounced admirable, but which no one understands."

And this of Mozart! What would the august correspondent have said had he heard the productions of a certain composer of the present day!

THE celebrated Hungarian violinist, Edouard Remenyi, has arrived in London.

After Joachim Raff.



DR GRIEF.—Here you are again! Ham!—I shall never cure you if you go on taking, hour after hour, a nip of Raff.

MR SIDY HAM (*groaning*).—Oh! It wasn't a nip.

DR GRIEF.—What then?

MR SIDY HAM.—Oh! It was many nips!—at the Crystal Palace.

DR GRIEF.—Explain—or how can I prescribe?

MR SIDY HAM.—It was *Lenore*!

DR GRIEF.—Then, if you don't swallow this at once you're a dead man.

MR SIDY HAM (*swallowing nostrum*).—Oh! It's worse than *Lenore*!

DR GRIEF.—That's impossible.

OCCASIONAL NOTES.

We feel it impossible adequately to express our admiration at the incomparable playing of Arabella Goddard, and we feel that Jersey owes a debt of gratitude to Mr Milne for having induced her to visit the island. The pianoforte used at the concert was Messrs Broadwood & Son's concert iron grand, sent especially from London for use on this occasion.—*Jersey British Press*.

At the wedding of Miss Elizabeth Thompson with Major W. F. Butler, which was celebrated at the church of the Servites Fathers, in Fulham Road (a Catholic church), on Monday last, one of the principal features of the solemnity was the music of a "motet" composed *expressly* for the circumstance, and consisting in a duet for tenor and bass, with accompaniment for the organ. The composer is a young Italian *maestro* from Rome, Mr Augusto Rotoli, now in London. The part of the tenor was sung by himself, and the bass part by Signor Rocca. Cardinal Manning presided at the ceremony, and upwards of a thousand people were present.

SIGNOR VIANESI, of the Royal Italian Opera, already Chevalier of SS. Maurice et Lazare (Italy), of Leopold de Belgique, &c., &c., has recently been honoured by Victor Emmanuel with the title of *Cavaliere dell' ordine della corona d'Italia*.

THE report that Mad. Pauline Lucca will appear again at the Imperial Operahouse, Vienna, next winter is denied. The lady has decided after singing at the period named for two months in Moscow, to retire from public life.

FROM 1,400 to 1,500 members of Church choirs, in the Archdeaconry of Worcester, assembled yesterday in Worcester Cathedral to hold a Triennial Church Choral Festival. There were services morning and evening, and about one-half of the choirs were surprised. Both services were full choral, and the anthems were, "O give thanks," by Goss, and "Send out Thy light," by Gounod. The sermon was preached by the Bishop of Hereford from 2 Chronicles v. verse 11, and following. The Bishop cited his text as testifying Divine approval of the use of music in Church services, and, while maintaining that the service should always be of the very best, he considered that while an ornamental style of music was fitting to a large place of worship, it was not so in a village church.

THE following events connected with music happened in the month of June: On the 1st, birth of Ferdinando Paér, Parma, 1771. On the 5th, death of Giovanni Paisiello, Naples, 1816; death of Carl Maria von Weber, London, 1826; and first representation of Donizetti's *Maria di Rohan*, Vienna, 1843. On the 6th, first performance, in France, of Verdi's *Messa da Requiem*, under the direction of the composer, Paris, 1874. On the 7th, hundredth performance of Spontini's *Vestale*, at the Grand Opera, Paris, 1816. On the 8th, inauguration of the Robert Schumann commemorative tablet and medallion portrait at Zwickau, 1860; birth of Luigi Ricci, Naples, 1805; and birth of Robert Schumann at Zwickau, 1810. On the 9th, inauguration of Rossini's statue in the vestibule of the Grand Opera, Paris, 1846. On the 10th, first performance of R. Wagner's *Tristan und Isolde*, Munich, 1865. On the 11th, first performance, in Germany, of Verdi's *Messa da Requiem*, under the direction of the composer, Vienna, 1875; first performance of Galuppi's *Artaserse*, for the opening of the Teatro Nuovo, Padua, 1751. On the 13th, death of Angelo Mariani, Genoa, 1873; first performance of Verdi's *Vépres Siciliennes*, Paris, 1855. On the 14th, birth of Francesco Morlacchi, Perugia, 1784; death of Orlando Lasso, 1594; birth of Johann Simon Mayr, Mendorf, 1763. On the 15th, inauguration of the Beethoven Monument at Heiligenstadt, where Beethoven wrote his most important works, 1863. On the 16th, death of Valentino Fioravanti, Capua, 1837; inauguration of the Vela Monument to Donizetti in the church of Santa Maria Maggiore, Bergamo, 1855. On the 17th, birth of Charles Gounod, Paris, 1818. On the 18th, first performance of Weber's *Freischütz*, Berlin, 1821. On the 19th, first Italian performance in Germany of Verdi's *Aida*, under the direction of the composer, Vienna, 1875; performance of Palestrina's *Messa di Papa Marcello*, Rome, 1565. On the 21st, birth of Luigi Gordigiani, Modena, 1806. On the 22nd, first performance in England of Verdi's *Aida*, London, 1876. On the 24th, birth of Etienne Henri Méhul, Givet, 1763. On the 25th, first performance of Mendelssohn's *Lobgesang*, Leipzig, 1840. On the 27th, first performance of Luigi Ricci's *Colombo*, for the opening of the Teatro Nuovo, Parma 1829; inauguration of Méhul's statue, Givet, 1842. On the 28th, birth of Jean-Jacques Rousseau, Geneva, 1712. On the 29th, first performance of A. Bazzini's symphony-overture to Shakespeare's *LEAR*—which carried off the prize offered by the Quartet Society, Milan—Florence, 1871; and inauguration of the Quartet Society, Milan, 1864.

DRESDEN.—The new Theatre Royal will probably be opened with M. Massenet's *Roi de Lahore*—re-named for Germany *Sita*.

DRESDEN.—People are indignant with Herr R. Wagner for granting the manager of the Stadttheater, Leipzig, permission to produce his *Nibelungen*, and withholding it from the Theatre Royal. Years ago Herr Wagner sold the right of performing his *Rienzi*, *Tannhäuser*, *Fliegender Holländer*, and more recently his *Lothengrin*, at the Theatre Royal, for a small consideration paid down. He now demands an additional sum of some 21,000 marks. Legally, he can claim nothing, but, till his demand is satisfied, he will not allow the production of any other work of his.—The new Theatre will be opened on the 2nd November.

CONCERTS VARIOUS.

MISS MARION BEARD's harp concert took place at the Royal Academy of Music on the 5th inst., and, to judge by the numerous audience, admirers of that beautiful instrument are by no means on the decrease. Miss Beard was assisted by M^{me} Antoinette Sterling, M^{me} Mathilde Zimeri, and Herr Armin von Boehme, who gave with effect Wolfram's song, "The Evening Star" (*Tannhäuser*), and a charming song by C. Oberthür, "Drei Wünsche." The *bénéficiaire*, who played admirably the slow movement from C. Oberthür's concerto for the harp and the first harp part in the same author's "Grand Duo" for two harps on airs from the *Huguenots*, met with a flattering reception. Signor Tito Mattei played his brilliant pieces, "A la Lyre" and Fourth "Valse de Concert," and Herr Liebe two violoncello solos. There were several concerted harp pieces, amongst which C. Oberthür's "National Quartet," by Mrs Frost, Miss V. Trust, Miss Beard, and the author, was especially effective. There was also an arrangement of Parish Alvars' "Pirate Chorus" for four harps, in which, with the above-named artists, Miss Lowe took part. M. Marlois contributed a piano solo, much admired. Mr F. H. Cowen and M. Marlois were accompanists.

M. RIVIÈRE gave his first "classical night" at the Queen's Theatre on Wednesday. The programme included the overture to *Le Nozze di Figaro*; the march from Mendelssohn's "Italian" Symphony; the *andante* and *rondo* from the same composer's pianoforte concerto in G minor, played by Miss Muschamp; Beethoven's Romance in A for the violin, played by Mons. A. Cornelis; the Priests' March from Mendelssohn's *Athalie*; and Mozart's Symphony in C major ("Jupiter"). M^{lle} Ida Servain sang the grand air from Gluck's *Alceste*; Miss José Sherrington gave Handel's "Rejoice greatly"; and M. Valdini the serenade from *Don Giovanni*—an excellent programme, it will be allowed. These concerts are drawing crowds to the Queen's, a place of amusement which has been a great deal too much tabooed. M. Rivière is just the man to show that it is as good an arena as most others.

SIGNOR ARDITI's annual *matinée musicale d'invitation* took place at Ashley Place. A large and fashionable audience assembled to listen to a variety of "songs of many lands," interpreted by Mesdames Trebelli, Pernini, Armand, and Marie Roze, M^{lles} Corani, Purdy, and Signor Bonetti. M^{lle} Debilmont and M. Ketten were the solo pianists, and the accompanists were Messrs Dami, Cowen, and Marlois. Signor Arditi announces that his annual concert will take place, by permission, at the Rt. Hon. the Earl of Dudley's residence in Park Lane on June 21.

HERR LEHMEYER gave his first "classical concert" at Langham Hall on May 10th, when he played, with well-deserved success, compositions by Mendelssohn, Beethoven, Chopin, &c. Herr Lehmyer was assisted by Messrs Booth and Levier—instrumentalists; Misses Julia Warwick, Blanche Lucas, and Helen Armin, Sig. Caravoglia, Messrs W. Shakespeare and Welbye Wallace—vocalists. Herr Lehmyer's second "classical concert" will be held in St George's Hall on July 3rd.

ROYAL ACADEMY CONCERT ROOM.—A concert, under the direction of M^{me} Sainton-Dolby, was given on Wednesday evening, the 6th inst., in the pleasant room attached to the Academy, in aid of the funds for the restoration of Handel's organ in Little St. Martin's Church. The object of the concert and the place wherein it was held seemed to be in unison with the career of M^{me} Sainton Dolby; a lady who has reflected so much lustre upon the Royal Academy of Music, of which she was a pupil, and whose brilliant reputation was gained chiefly in the songs of Handel. Whenever there is a service to be rendered to art, or homage paid to the master, whose bountiful genius supplied materials with which to secure fame and fortune, the accomplished lady quits retirement on her honourable mission; and nowhere is her assistance more valuable than in the management of a concert. A selection of Handel's songs commenced the programme, Miss Cunningham singing, "Cangio d'aspetto;" Mr Lewis Thomas, "Revenge, Timotheus cries;" Miss Howe, "Rejoice greatly;" and M^{me} Patey, "Lascia ch'io pianga." The only regret experienced about the selection was its brevity; if the whole of the first part had been devoted to unfamiliar songs of the great master it would have been in keeping with the occasion, and acceptable to the audience. Better substitution, however, could scarcely be found than the *andante* and *finale* of Mendelssohn's Trio in D minor; played by such artists as Mr A. Thouless, M. Sainton, and M. Lassere, it could not fail in giving delight; and again the craving for more was felt, for the entire composition would have been too brief. Mr Edward Lloyd sang "Sweet Saint," from M^{me} Sainton-Dolby's cantata, *St Dorothea*, with a purity of voice and pleading force of accent that procured him a rapturous re-call. Anticipations had been formed that *St Dorothea* would be selected for performance on this occasion. All present would have liked to have renewed acquaintance with a work re-

flecting honour upon the fair composer, and a good opportunity, it was thought, of hearing it under personal direction, was lost. M^{me} Patey made the best amends in her power by singing a ballad, "I cannot forget," by M^{me} Dolby; though not aiming so high, it fairly hit the mark intended, that of engaging the interest and sympathies of the audience. The directress of the concert is to be thanked for introducing to our notice so many charming young ladies, her pupils, not only the soloists, but those who assisted in the chorus part of Schubert's Serenade, the solo to which was sung with sweetness by Miss Hoare. The piece was the gem of the concert, and the orchestra for the moment looked, as poor Balfe used to say of a score, "full of lovely gems." The student occupants of the orchestra were nameless in the programme. What's in a name? There were, however, pupils with printed names, some of which may, some day, make a name known to fame. Miss Julia Wigan distinguished herself in Gounod's "Ave, Maria," Miss Cummings in Rossini's "Ah! quel giorno," Miss Laing Meason in a ballad by her instructress, and Miss Adela Vernon in Gounod's valse, "Ron dinella." Mrs Osgood displayed her accomplished vocalisation by giving an expressive reading of "Is it for ever?" Messrs Faulkener and Gooch afforded good service, and Mr A. Thouless presided at the piano with consummate ability. The concert will, we understand, render substantial aid in restoring the instrument so often quickened into life and beauty by unpremeditated strains rushing from the teeming brain of the giant Handel.

REGARDLESS of heat which indisposed to exertion of any kind, and made frightful the idea of getting mixed up with a crowd, a fashionable audience thronged the Floral Hall on Monday afternoon, when Mr Kuhé gave his annual concert. Precautions had happily been taken to moderate the temperature of the place, not the least effective measure being an arrangement of masses of ice among the plants and flowers at the foot of the platform. The result was that the audience gratified their aesthetic tastes under conditions not wholly incompatible with that measure of material comfort without which, so long as the "mortal coil" is round us, the mind can get but little satisfaction. As the concert was, save for a greater proportion of instrumental music, exactly like those given by Mr Gye in the same place, there is not much to be said about it from a critical point of view, and our task is limited to mentioning the chief features in the programme. Among these, taking the vocal pieces first, were the scenes from *Lucia*, for her delivery of which M^{lle} Albani obtained a re-call, and the "Miserere" from *Il Trovatore*, with M^{me} Patti and Signor Nicolini, who had to reappear twice at the close. M^{me} Patti also sang "Kathleen Mavourneen," and M^{lle} Albani the "Ave, Maria" of Gounod, each being encored, as was the last-named subsequently in "The Blue Bells of Scotland." Mention should also be made of the success obtained by M^{lle} Thalberg in her father's romance, "La Partenza," and Bevignani's *Tarantella*, both followed by a re-call. Among other vocalists were Mesdames Synnerberg, Bianchi, and Smeroschi, MM. Marini, Pandolfi, Capoul, and Capponi. The instrumental works comprised two solos played by the concert-giver; a fantasia for violin, written and performed by Herr Wilhelmi; and Benedict's *andante*, with Chopin's posthumous Mazurka, for eight hands on two pianofortes, the executants being Mr Kuhé, Mr Cowen, Mr Ganz, and Sir J. Benedict. The three last-named assisted the joint-conductor of the Royal Italian Opera in accompanying the vocal music. No another word need be added to prove that the concert was a success.

D. T.

ASSEMBLY ROOMS, EYRE ARMS.—A concert was given at this establishment on Wednesday evening, the 6th inst., in aid of "the clock and tower fund of St Saviour's Church." The appeal, made with such attractive grace, met with the gratifying response, not only of a full attendance, but also of their high appreciation. The programme embraced both the amateur and professional element, and so well did they accord, that it would have been difficult to a hearer not conversant with professional names, to discern where the efforts of one began and the other ended; for the amateur qualities blended so naturally with those of experienced performers as to form a varied and interesting entertainment. For instance, the talents of Mrs Kenneth S. James were so conspicuous, and her execution so finished, as to warrant the belief that she had made the pianoforte the business of her life. Her playing of Prudent's Fantasia on airs from *Rigoletto*, and in the duet by Dussek, with Herr Pollitzer, evinced a skill worthy of a professor. Miss A. Selous in her songs showed she possessed a sweet voice, with fine instinct and agreeable expression; as did also Miss Thornhill, whose voice is sympathetic and knowledge extensive. The two ladies sang the duet, "Se, o cara sorridi," by Gabassi, with rare accord. Mr Fletcher proved himself the possessor of a fine bass voice, full and resonant in quality; and Mr Deane, though not happy in his choice of songs, pleased by his unobtrusive style. Mr Percy Blandford has

already entered the professional ranks, and his choice of a musical career is justified by a voice worthy of cultivation; and one which gives every earnest of success. His progress will be watched with interest. Herr Pollitzer, the well-known violinist, did good suit and service; and Mr W. Henry Thomas played his own fantasia on *Tannhäuser* in a manner that called forth the warmest appreciation of the audience, who would fain have heard it again. Mdme Edith Wynne and Mr Lewis Thomas also assisted at this successful concert.

ST JAMES'S HALL.—Mdme Edith Wynne gave her annual concert on Thursday the 7th inst., at which her patrons and friends assembled in great force, thereby showing homage to art represented by one of our most gifted singers. The talents of Mdme Wynne have never failed in obtaining recognition since the time she sang in the towns and villages of the principality; and when, but a mere girl, she was proclaimed the bright particular star of the Eisteddfods, and named the "Eos Cymru"—the nightingale of Wales. Her musical training was obtained before the public; for the chapel room, town hall, or tent, not the professor's class room, was the place she learnt, or rather practised, the art which was really born in her—yes, indeed. When she first appeared in London she was no novice to the boards. The press at once recognised her as an artist, in terms less shivering than the well-worn compliments "young and promising." If her early career was arduous, it was fortunate in supplying her with opportunities of singing; so that when she made her *début* in London she was ripe and experienced. Had she been English she would have been taught until ready, and then, like a dumpling from an oven, "brought out." Mdme Wynne was assisted by Mdmes Sherrington and Sterling, Misses Mary Davies, Marion Williams, Lizzie Evans, M. J. Williams, Martha Harries; Messrs Edward Lloyd, James Sauvage, Foli, Gwilym Thomas, and Lewis Thomas. The instrumentalists were Miss Clinton Fynes, Miss B. M. Waugh, Messrs Brinley Richards, and John Thomas. Mdme Wynne sang with earnestness and dramatic force "Pace, mio dio," from Verdi's *Forza del Destino*, showing a command over resources other than needed for ballad singing. Still it is as a ballad singer she excels, and will in the future be remembered. No apology was made for the monotony of Welsh names in the programme. If the Welsh are a people of few words, they make a perplexing and wearying use of them. It would require, however, more words than are at our disposal to tell the merits of each of the singers and players. All seemed to secure favour with the audience, who lost no opportunity of testifying their esteem for the lady to whose appeal they had so heartily responded by attending in such numbers.

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(From *Punch*.)

ANSWERS TO CORRESPONDENTS.

* * Once for all, we beg to inform our Correspondents that, though we, of course, know everything, these questions ought to have been sent to the Editor of the "Musical World."

A FIRM BELIEVER IN EVERYTHING YOU SAY.—You are an idiot. ONE WHO KNOWS.—Wrong again. He never was. Consult a Musical Solicitor.

A TIMID GAZELLE.—The Composer you allude to came of age at the same time. This did not, however, prevent him from attending to his usual business at the office.

PROFONDO.—Piatti is *not* the first violoncello player. The first violoncello player must have lived a very long time ago.

A TENNER.—You will find the symphony in his early works. All his works were early, as he invariably wrote between three and six a.m. every morning. Compare Op. 6, Symp. 10, and count six to four bar-one.

AN ACUTE EAR.—(1.) Lift the dominant; (2.) Yes; (3.) A fine example of a Major in the Lancers; (4.) Sometimes; (5.) Try A flat—in Victoria Street.

HANDEL JUNIOR.—All nautical songs need not be written in C. But it is absolutely necessary that they should be within every mariner's compass.

COUNT FAURE.—Pooh! Knock him right into the big drum, and smash him on the head with the cymbals.

TWEEDLE DUMB.—If taken slowly, you will find it do you a lot of good. Two-four at a time.

WAGNER.—The overture to *Die Washerwömeren* commences with fifteen bars of best yellow soap.

GREGORY says "he doesn't like Church music, and asks us what he shall do?" Go to Chappell.

DOLLY DOLCE asks "What time ought Lindsay Sloper's *Nocturne* to be taken at?" Bed time, of course.

* * Being pressed for space below the line, we have forwarded the rest to our learned musical contemporary above named.*

* They will be answered next week.—Otto Beard.

MR HENRY LESLIE'S CHOIR.

To the Guild of Amateur Musicians belongs the honour of having, a little time ago, given the first performance of Handel's *Hercules* since the time (1749) when it was last presented by the illustrious composer. That performance was under the direction of Mr Henry Leslie, who, on Friday evening, repeated it; with the chorus of the Guild, supplemented by his famous choir, a professional band being engaged, and the services of Mrs Osgood, Miss Robertson, Mdme Patey, Mr Lloyd, Mr Patey, and Mr Santley secured. Although novelties have small attraction for the English public, one might have expected a full audience for *Hercules*, not only because an exceptionally good performance was assured, but because the work bears Handel's name, and is an example of his highest genius in connection with a very dramatic subject. Yet the hall was scarcely more than half full. Those present seemed, to judge by lavish applause, gratified beyond the common, but the fact stood out clearly enough that the great mass of London amateurs cared nothing at all about what was done. Are we to infer from this that Handel is losing his hold upon public favour? Some observers would give an affirmative reply without hesitation, and point out other evidence favouring their opinion. But we are loth to think with them. The music of Handel, in its strength and robustness, in its simplicity and directness of expression, has for 150 years been to the art in England what our translation of the Bible has for nearly three centuries been to the English tongue. We cannot afford to break loose from its influence, for if we do there is no telling whither we may drift. *Hercules* has many points of interest as an exemplification of its author's powers. True, the vocal numbers in the work are few and, by comparison, insignificant; but, on the other hand, the airs are among the most expressive and musically beautiful that Handel ever wrote, while the whole "oratorio" is a splendid illustration of the dramatic force and truth which the master, when he had a fair chance, never failed to show. We might prove this by a crowd of details, but no amateur can have omitted to profit by the recent publication of *Hercules* in a cheap form, or neglected to acquaint himself with its merits. The performance on Friday evening was in most respects adequate to a complete setting forth of the work. True, the orchestra might have been better, but the chorus sang finely throughout, and the soloists were all more or less equal to the demands of their respective parts. Mrs Osgood, as Dejanira, the wife of Hercules, well satisfied the exigencies of a difficult, because dramatic rôle. The finest portion of her music—that in which the remorse of Dejanira is expressed—was omitted, but elsewhere the American soprano made her mark, and obtained liberal applause. As Iole Miss Robertson sustained a part more lyrical than dramatic, which was fortunate, because the young lady has not yet mastered the means of expression that should belong to a mistress of her art. But if she sang coldly she sang technically well, and her efforts met with the greatest favour. Mdme Patey, as Lichas, again proved herself a Handelian singer *par excellence*. Her recitatives were models of musical declamation, and her airs were sung with a beauty of voice and propriety of style leaving nothing whatever to be desired. Mr Lloyd sustained his well-earned répute as Hyllus, and Mr Santley emulated his own finest efforts as a dramatic singer in the part of Hercules, especially when delivering the recitative and air, "Oh, Jove! what land is this?" Altogether the performance was one to be remembered as an interesting event. The pity was that so few heard it. But the loss is theirs who stayed away, not ours who attended and added another to the increasing roll of pleasant musical memories.—*Daily Telegraph*.

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SALZBURG AND MOZART.

During the Salzburg Musical Festival, Mozart's admirers will be afforded an opportunity of taking part in a small, but not on that account less pleasing, act of homage to the immortal master. As most persons are aware, it is to the generosity of His Highness Prince Starhemberg, that the International Mozart Foundation (*Mozartstiftung*) is indebted for the possession of the little pavilion in which Mozart wrote *Die Zauberflöte*, in 1791. The pavilion then stood in the middle large courtyard of the Freihaus, Vienna, and was lent by Schikaneder to the great master expressly for the purpose. It will now be erected at one of the most beautiful points of the Kapuzinerberg, and thrown open to the public during the Musical Festival. No more fitting spot could, in truth, anywhere be found. In the midst of God's magnificent scenery, to which Mozart was always devotedly attached, the little sacred relic will now find a permanent resting place, and undoubtedly form one of the most interesting sights of Salzburg. Who will not feel a desire to visit the very

building in which Mozart's genius produced a work sufficient of itself alone to establish the composer's immortality. But there is something else which will make it worth while to visit the pavilion. In April, 1874, the Committee of the Mozart Foundation took the initiative in forming a collection of *Portraits* and *Autographs*, to include not only celebrated men, artists and others, contemporaries of Mozart, but likewise poets, composers, writers on musical matters, and critics, belonging to the present day. The notion met with the warmest support, and the Institution already possesses a respectable number of autographs, portraits, &c. The collection will be placed in an album in the Mozart Pavilion, and will certainly not fail to interest the admirers and the disciples of art. There are already portraits of Dr Ludwig Ritter von Köchel, Leopold Schefer, author of the *Laienbrevier*, Roderich Benedix, the well-known comedy writer, Friedrich Ritter von Henkl, author of *Thoughts upon Music and Composers*, and Emanuel Geibel, who with his portrait forwarded the following verses:—

"Mag die Welt vom einfach Schönen
Sich für kurze Zeit entwöhnen,
Nimmer trägt sie's auf die Dauer
Schnöder Unnatur zu fröhnen.
"Zu dem Gipfel treibt sie's heimwärts
Den die echten Lorbeer krönen.
Und mit Wonne lauscht sie wieder
Göthe's Liedern, Mozart's Tönen."*

A contribution which strikes us as especially worthy notice is that from J. Rieder-Biedermann, the well-known Leipzig music publisher, a warm promoter and true friend of the International Mozart Foundation. It is David F. Strauss's sonnet (copy) on *Die Zauberflöte*:

"Dem Gott gleich, der aus den Thorenstreichen
Der Menschenkinder Weltgeschichte flieht,
Hast Du aus einem närrischen Gedicht
Ein Tönwerk erschaffen sonder gleichen.
"Schon warst Du nahe jenen ernsten Reichen
Wo jede Lebenstäuschung uns zerbricht,
Das Haupt umstrahlt von jenem reinen Licht,
Vor dem die bunten Erdenfarben bleichen.
"Da schien der Menschen Thun Dir Kinderspiel,
Du sab' st den Hass in ew'ge Nacht verbaunt,
Die Liebe sich zur Weisheit mild verklären.
"Dank Dir, verklärter Meister! Nah' dem Ziel,
Hast Du uns liebend noch herabgesandt
Vorklänge von der Harmonie der Sphären."+

Besides the above, the following gentlemen have, also, sent their portraits:—Herr Bauernfeld, with the motto: "So wolt' ein Plätzchen uns gewähren, den Epigonen, die den Genius verehren;" Baron von Hülsen, Intendant-General of the Prussian Theatres Royal; Baron Perfall, Royal Intendant-General, Munich; Baron Johann von Vesque-Püttingen, known as J. Hoven, and many others, whose names we unfortunately cannot give for want of space. As a matter of course, the collection is still open, and further contributions will be most thankfully received.

THE NATIONAL TRAINING SCHOOL FOR DANCING.—The production of *Les Nymphe de la Forêt* at Her Majesty's Theatre, on Saturday evening, not only characterised the revival of a species of entertainment once so popular at the "old house" in the Haymarket, but was the first public performance of the children in connection with the "National Training School for Dancing." The graceful evolutions of the children reflected much credit on the able tuition of Madme Katti Lanner; and the artistic display of *la petite Marie Müller* elicited frequent plaudits, and in one of her *pas* an enthusiastic encore.

* Though the world may for a short time turn from the Simply-Beautiful, it will never consent to serve permanently frivolous monstrosity. It is again impelled towards the pinnacle crowned with genuine laurels; it again listens with ecstasy to Goethe's songs and Mozart's strains.

+ Like the god who out of the tricks of fools weaves the history of the children of this world, hast thou created an incomparable tone-work out of a stupid story. Already wast thou near the solemn realms, where every delusion of this world is dissipated, thy head surrounded by that pure light before which the varied colours of earth grow pale. Men's actions appeared to thee child's play. Thou sawest hate banished into eternal night and love gently transformed to wisdom. Thanks to thee, Master, in thy apotheosis. Near the goal, thou hast lovingly sent to us below a foretaste of the harmony of the spheres.

WAIFS.

M. Halanzier has engaged a new bass, M. Bordeneuve. Verdi visited Paris on his return from the Lower Rhine. Mdme Alice Urban is engaged for next season at the Italiens. The *Roi de Lahore* is to be performed next season at the Scala. The season at the San Carlo, Naples, terminated on the 1st inst. A buffo opera company of Italian children is making a tour through Germany.

M. Danbé has succeeded M. Lamoureux as conductor at the Paris Opéra-Comique.

The Arena Aliferi, at Verona, narrowly escaped being burnt down a short time since (as in 1857).

M. Brandus, the well-known music publisher, has purchased the autograph score of *Robert le Diable*.

Mdme Galli-Marie has reappeared at the Paris Opéra-Comique as Rose Friquet in *Les Dragons de Villars*.

Mesdames Nilsson, Albani, MM. Capoul and Massini are engaged for Italian opera, next season, at St Petersburg.

Sig. Arrigo Boito, composer of *Mefistofele*, has completed the words and music of an opera entitled *Nerone*.

The library of the Naples Conservatory possesses three thousand autographs of composers, more or less celebrated.

Verdi has presented the original MS. of his Stringed Quartet to the Musical College of S. Pietro a Majella, Naples.

M. Olivier Métra intends giving at Madrid a series of performances on the model of the Crystal Palace Concerts.

A subscription has been opened to place a marble bust of the late Sig. Petrella in the vestibule of the Scala, Milan.

According to *Seifert's Kunst-Kritik*, there are sixty-three choral and orchestral associations, mostly German, in New York.

The following entry appeared a short time since in the register of a Chicago hotel: "J. B. Strafford and father, Buffalo."

M. Mierzwonski, who sang Raoul in *Les Huguenots* at the Grand Opera in 1874, has reappeared after three years' absence.

The Fourth Triennial Festival of the Boston Handel and Haydn Society, commenced on the 16th and ended the 19th May. The Festival was brought to a close with *Israel in Egypt*.

M. Paladilhe has been commissioned by M. Carvalho to write a three-act comic opera, the book of which, entitled provisionally: *Suzanne*, has been furnished by MM. Lockroy and Cormon.

Sig. Gayarre has won his action against the management of the Scala, Milan, who refused to pay the balance of his salary on the pretexts that he had sung without permission at two concerts.

Herr Ignaz Brüll's new opera, *Landfrieden*, will be produced, for the first time, on the 4th October, the Emperor's Saint's-day, at the Imperial Operahouse, Vienna. It will afterwards be brought out at the Theatre Royal, Berlin.

For Mr Edward Lloyd's forthcoming autumnal tour Mr N. Vert has been commissioned to engage Mdme Edith Wynne, Mdme Antoinette Sterling, Mr Lewis Thomas, Mr Charles Ould, and Mr A. Thouless, who, with the tenor, Mr Edward Lloyd, will form the concert party.

Advertisement.

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[June 16, 1877.]

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SIGNOR and the **MIDLLES BADIA** have arrived in London for the Season. All communications for public or private Concerts, &c., to be addressed to 47, Upper Baker Street, Regent's Park; or to the care of Messrs DUNCAN DAVISON & CO., 244, Regent Street, W.

MR FREDERIC WOOD (Primo Tenore), of the Wilhelmj Concert Party, is at liberty to accept ENGAGEMENTS for Concerts, &c. Address, care of Messrs HODGE & ESSEX, 6 and 7, Argyll Street, Regent Street, W.

MISS ELENA NORTON, Soprano Vocalist (composer of "The Rose and the Ring"), is open for ENGAGEMENTS for Oratorios, Concerts, Soirées, &c., &c. Address, care of DUNCAN DAVISON & CO., 244, Regent Street, W.; or to Mr D'Oyley Carte, 20, Charing Cross.

MIDDLE IDA CORANI having returned to Town requests that all communications respecting ENGAGEMENTS for Opera or Concert be addressed to her Agent, Mr W. B. HEALEY, care of Messrs Davison & Co., 244, Regent Street, W.

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MR CHARLES ABERCROMBIE (Tenor), of St James's Hall and the Royal Aquarium Concerts, Gentleman of Her Majesty's Chapel Royal, St James's, requests that all applications for Terms and ENGAGEMENTS for Oratorio, Opera, or Concert, be addressed to Mr W. B. HEALEY (his Agent and Business Manager), care of Messrs Davison & Co., 244, Regent Street, W.; or the Royal Aquarium, Westminster, S.W.

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MIDDLE LOUISE GAGE (Contralto) is open to ENGAGEMENTS for Oratorios, Concerts, Soirées, &c. Address, Middle LOUISE GAGE, No. 17, Holland Road, Kensington, W., or care of Messrs DUNCAN DAVISON & CO., 244, Regent Street.

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MR FRANZ RUMMEL, Professor of the Pianoforte at the Conservatoire, Brussels, begs to announce that he has arrived in Town for the Season. Letters may be addressed to 43, Patshull Road, N.W.; or the care of Messrs SCHOTT & CO., 159, Regent Street, W.

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MIDDLE VICTORIA BUNSEN will sing C. OBERTHÜR's admired Song, "JE VOUDRAIS ETRE" (with harp accompaniment), at the Composer's Matinée Musicale, at Willis's Rooms, Thursday, July 5.

MR WELBYE-WALLACE will sing "DALLA SUA PACE" and "GUTEN ABEND" (BRAHMS), by desire, in place of "The Erl King," as first announced, at the Classical Concert of the Kensington Conservatory of Music, Langham Hall, 19th June.

REMOVAL.

MRS SICKLEMORE begs to announce her Removal from Cambridge Gardens to No. 8, ST JAMES'S TERRACE, Westbourne Square, W. June 12, 1877.

BALFE'S NEW TRIO in A, Played by MARIE KREBS, JOACHIM, and PIATTI, at the Saturday Popular Concerts, will shortly be published. STANLEY LUCAS, WEBER, & CO., 84, New Bond Street.

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